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6 West Ontario Street
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May 4, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stauffacher:

Miss Rosalind Kossoff of A. F. Films, Inc., has referred me to you as one who could give me information about the various Film Societies now operating in this country. We are planning to devote a section of the June issue of THE FILM COUNSELOR, the official publication of the Film Council of America, to a report on Film Societies, and we will appreciate any information you can give us. We would also like to know if there is a listing of Societies which is available.

For your information we are sending you under separate cover several issues of THE FILM COUNSELOR.

Sincerely yours,

Glen Burch

Glen Burch
Executive Director

GB:man

[CONSTITUENT MEMBER ORGANIZATIONS: American Library Association; Department of Visual Instruction - National Education Association; Educational Film Library Association; National University Extension Association; American Association for Adult Education; National Film Society of Canada; National Audio-Visual Association]

4005 - 15th Avenue NE. #703
Seattle 5, Washington

May 5, 1950

Dear Frank:

I just have a few minutes before I take off for a show so thought I would drop you a line. I hope you have lots of members of your series this time and that it goes all right - thanks for the program it certainly looks an interesting one.

I don't know whether I told you about the information I received on RAGAMUFFIN but in case I haven't you might be interested in it. I wrote some months ago to Sterling to find out if they knew anything about it as it is such an unusual production. I finally received a reply and it appears that it was made by a Polish student who was preparing a thesis on motion picture production. One of the requirements was to present a completed motion picture - and thus RAGMUFFIN came to be born. I think you will be particularly interested in the film when you see it with this information as a background. There is no information available about the student nor the child who plays the leading role - it is one of those gems which may never receive the attention it should. I think your audience might be interested in this information - let me know what you think of it when you have seen it.

I will definitely be in San Francisco the week of June 12 - I am not yet certain whether I will be driving and arriving on the Sunday or coming via train and arriving on the Friday and spend the week-end in the country. But I will definitely call you on either the 12th or 13th. Would you let me have a note with your phone number some time before that so I can be sure to find you? If there is any chance of Paul Ballard being in town that week I would appreciate it if you could arrange for us to meet. I still haven't had time to write him but hope to some time. The other night when I was out my escort casually said - I used to go to the Hollywood Film Society with a friend of mine. To my amazement when I asked who the friend was it turned out to be Ballard! Small world.

We have a print of the new MMA film - WHAT IS MODERN ART. I think it is really quite good and does a good job in its way. We aren't buying much just now but will have some good stuff in the fall. Our new catalog will be out soon - there is still no improvement in the film descriptions which I consider worse than most - and most are all terrible.

Have you seen THE BICYCLE THEF. This morning I attended a preview of SYMPHONIE PASTORELE - very moving indeed. I do hope there are some good things playing when I am down in SF.

I am certainly looking forward to my visit and hope the weather is kind as I do want to get around and see all the film people I can. I am particularly looking forward to our being able to have some good long chats.

Best wishes - and be sure to let me have your phone number!

Sincerely

Barbara

P.S. Just thought - if you want to have a showing of some of our stuff while I am down there let me know what you want to see and I'll bring it along....either for a party or just a showing some time during the week. We have all the British stuff now as well as the films listed in our catalog. I am enclosing some of our later publications which might interest you - and in addition to all these, as I say, we have the complete British library - so let me know if you want a couple of hours program and I'll bring them along.

B.

947 W. 34th Street
Los Angeles 7, Calif.
May 7, 1950

Mr. Frank Stauffacher
Art in Cinema Society
San Francisco Museum of Art
Civic Center,
San Francisco 2, Calif.

Dear Mr. Stauffacher:

I would appreciate return of the print, Symphony in Motion, as soon as possible since it is necessary for me to have the print before I can start production on the new version.

I have been scheduled to start shooting on May 4th.

Thanking you in advance for your promptness, I remain

Very sincerely yours,

Philip J. Leff

INSTRUCTIONAL MATERIALS CENTER . . . . . UNIVERSITY OF WASHINGTON
Seattle 5

May 12, 1950

Dear Frank:

Your special delivery re the change of bookings was at home this afternoon when I got in and as I had to come back on campus this evening I came up here and checked and so far as I can see you may have all the McLaren stuff for May 23 - POULETTE GRISE, HEN HOP, LITTLE FANTASY, FIDDLE DE DEE.

A confirmation should go out tomorrow (Saturday) and I will check on it again on Monday when I get in.

So glad to know the series is going well - and I can well understand the work involved so don't worry about letters at this point - just so long as I get your phone number before I leave here on the 7th. I will arrive in San Francisco about midnight on the 8th - just too late for your show which is heartbreaking. I expect to be in the country over the weeke-end but it might work out for me to call you on the 9th (Friday) - otherwise it will be the following week.

I am disgusted with the Film Board - Margaret Carter is to be here this week-end and I will try and see what the trouble is from her.

Regards - and I certainly am looking foward to a visit with you soon.

Sincerely,

Barbara

May 8,1950

Philip J.Leff
947 West 34th St.
Los Angeles 7, Calif.

Dear Mr. Leff,

I hope you will excuse my tardiness in sending back your fil film, but it arrived right in the midst of the start of both my current film series - here and at Cal., - and I didn't get to look at it right away.

I think it is a very excellent film, and I'd like to include it in one of the programs later on. Why are you remaking it? Except for the fact that you'd have trouble, probably, showing it commercially because of the recorded music on the sound track, it seems completely satisfactory to me.

It is very much like the little film that I did a couple of years ago on neon lights. It was cut rigidly to the sound track. Only yours is carried further. Mine was more confusing, probably bacause the music was less definite rhythmically, and the editing was an experiment in creating a completely abstract pattern. I'd like you to see mine, too. I'm sending it on to Rohauer in a week or so.

Thanks again for sending it up. As for criticism, I can't find anything wrong with it. I think it is a very satisfying solution of the problem you set out to do.

Most sincerely yours,

Frank Stauffacher

P.S. I am returning SYMPHONY IN MOTION via parcel post this morning.

cinema 16 inc.
exhibition and distribution of
documentary and experimental films

May 10, 1950

Mr. Frank Stauffacher
Art in Cinema Society
San Francisco Museum of Art
Civic Center
San Francisco, Calif.

Dear Frank:

Thank you for your latest; I am still waiting for your 1600 foot reel and hope that you are not delaying its shipment as time is growing short.

I am glad to hear that your series is going over in a big way. This shows that you have been able to create sustained rather than episodic interest in such films in your area.

Your decision to run WEST WIND without the commentary is a very good one, for, as you say, the beauty of the visuals remains unimpaired. I am sure you will enjoy VALLEY OF DREAMS and A DIVIDED WORLD, both of which are exceptional.

Will you check again on the films by other producers that I asked you to help obtain for me for early previews, and will you also fill in the enclosed information sheet as soon as possible and return it to me by air mail. I will appreciate it very much.

Sincerely yours,

Amos

Amos Vogel

P. S. - James Broughton informed me that you apparently have in your possession GYPSIES, BERLIN STILL LIFE and other Moholy Nagy films. I have so far unsuccessfully attempted to obtain these films, either from Chicago or Mrs. Moholy-Nagy. If you can make them available, I would like you to send them on to me for preview purposes at our cost.

59 park avenue, new york 16, n. y. • mu 9-7288 mu 9-7298

May 11,1950

Dear Barbara,

Please excuse my long tardiness in answering your last two letters, and in thanking you for all the help you have given me. Both film series started with great success, both were sold out in advance, and it looks as if the month will be a good one all around.

However, in the midst of the confusion, I have found the one mistake in booking that seems to be made at least once every series, and it is my fault. It still has to do with the McLaren films. BEGONE DULL CARE is due from you for a show here on the 12th(tomorrow), and although it has not yet come, I'm sure it will. But I did not catch the confirmation date on the other McLaren films - the Hen Hop, etc., which was confirmed by the Instructional Materials Center as for June 20th. It should be May 23rd,(for the Berkeley series). I can't understand how I missedtthis. Both series were such a confusing matter to finally jell. Is it too late to correct this? I'm enclosing the announcement. And I still have heard not a word from N.F.B. in Chicago, so I don't know what I will get from them, or when.

DRIFTERS arrived yesterday from L.A.

I'm sending this at once in case it is still possible to make the correction. If not, we'll just have to let it go - but it is completely my fault. I'll write more completely after this coming Friday.

Best,

May 12,1950

Dear Amos,

At the last minute I had to have Cranbrook send that reel back to me for a showing here, but I will get it to you before June. The short handpainted film by Denver Sutton is incorporated into a lead title for Art in Cinema that we use on every program, and until I get another print next week, I can't include it. Getting you the other things is another matter and I can't promise you much definitely because I am so tied up with these two series right now that I can't -just can't- write for okays on sending them to you - in most cases, and besides, so far I have not received any of the individual experimental stuff, with the exception of Harry Smith's films, which are so late that the titles are being spliced in today, which is the day they will be shown. But I'll prevail upon Smith to send them to you at once. He is being sponsored, you know, by Hilla Rebay. Their interest on our program is that there will be a five piece bop group accompanying them; he expects to get tracks, however.

There is a film I know you will be interested in, although it came to my attention too late to include on the announcement. It is SYMPHONY IN MOTION by Philip J. Leff, 947 West 34th St., Los Angeles 7. He sent me up a print to look at, but I had to send it right back. It is, to my thinking, very good. He would be glad to hear from you.

Yes, we have all the Moholy-Nagy films. I thought you knew that. She let me have them since Art in Cinema had them reduced from 35mm. to 16mm - at a cost of almost $300.00! But it had to be done as they were not much good to anyone on 35mm., and the existing 35 prints were in brittle shape. Since it was such an expense, she has allowed Art in Cinema to repay its fund from the rental proceeds of them. She asks $10.00 per subject ($6.00 for BLACK WHITE AND GRAY), or $35.00 for all of them together: BERLIN STILL LIFE, MARSEILLES, GYPSIES, LIFE OF THE LOBSTER, BLACK WHITE AND GRAY, plus detailed program notes. We also have LONDON ZOO and SPREE in fragmentary shape, but they are not satisfactory prints as the 35 was a terribly scratched up negative.

The Moholy films are now at Colorado Springs Fine Arts Center. I'll send them to you for preview when they get back. The only thing is that I hate to tie them up the two weeks it takes for transit,as I am, naturally, expected to justify our expense on them and rent them out just as fast as I can. But I think we will be able to send them.

I'll answer other questions on the enclosed.

Best wishes,

May 12,1950

Christopher Young
West Cornwall, Conn.

Dear Mr. Young,

With horror I notice that I have not yet sent your 16mm print of OBJECT LESSON back. With all the confusion of running two series with different films simultaneously I neglected to write you immediately after the May 2 showing to say that the projectionist at the University of Cal. wouldn't project a 16mm. print that night because his sound was out of whack. The rest of the program was 35mm. I made the announcement that OBJECT LESSON would be shown on the subsequent program, May 23. Then I neglected to write you about this. Please forgive me. If you need the 16mm print of OBJECT LESSON anytime between now and that date, let me know by wire and I'll send it air express to you or to anywhere you say. If not, I'll keep it safely here until the May 23rd showing. However you wish. I'm terrible embarrassed.

The San Francsico Museum will be happy to send you a statement about the film for pulicity use. I'll prepare it and send it this month.

Let me know whether or not you need the print before the 23rd and I'll oblige via air express. If we can't have it for that date due to a previous booking, then perhaps on one of the remaining two dates.

Most sincerely yours,

Frank Stauffacher

The Mayan

• A HARRIS HOTEL • LOS ANGELES 5 • CALIFORNIA •

Fri. May 12-50

Dear Friends:-

Came down yesterday on the "Daylight" from Monterey. On Tuesday morning we drove along the Skyline drive — arriving in Monterey about 5:30 — and I stayed at the hotel there, while my friends went on to Los Angeles.

My time at the carmel art exhibition gallery - a bit on the stuffy side. On wednesday some very good friends of mine - the Bullocks - who live in Monterey - drove me all over that area — and 45 miles south of carmel along the shore-line to Big-Sur — Incredible. To me, it was the most magnificent scenery I have ever seen anywhere. I didn't care much for carmel — but adored Monterey. Someday soon I hope

to get back there for a long visit.
Now that all my duties are over I feel worn out + in need of a rest. If the weather is good here I will do a lot of sitting in the sun. Then I hope to buy the ground with here for a return in the fall to really settle down + try to get my stuff used here. For I think this town is my kind of place.
It has been a wonderful trip - I've enjoyed it all - especially meeting you + getting in the routine of "all on board". I am very grateful to you for all the help + encouragement. And I will look forward to seeing you in the Fall -
In the meantime I send you my official best regards

Sincerely

P.S. See me there about two weeks - when I get settled. See write you to send my light-light, a friend of mine. Bon. If you can - you want to know one of the doctors sometime soon - if so it's O.K.

May 13,1950

Rosalind Kossoff
A.F.Films, Inc.
1600 Broadway
New York 19,N.Y.

Dear Rosalind,

Just a note to reluctantly ask if you could once more help me by getting in touch with Mr. Rudolph Carlson and, if he has not already sent me DIVIDED WORLD and VALLEY OF DREAMS for my May 19th playdate, to ask him if he would not send them air express. The only word that I have ever received from him is a telegram of almost two months ago informing me that I could book those two films definitely. Jim Broughton tells me he was moving his offices when he was in N.Y., so I assumed that was the reason I did not get a reply to my subsequent letter asking information on rental fees, etc. I do hope I can include those films on the May 19th show. I will also write him today, but all I have is his old address. I would certainly appreciate this help. You are the only one to whom I can turn in this case.

The series both here and at Cal have so far been more successful than ever. Jim Davis' demonstration last week was a brilliant hit. I'm enclosing a newspaper report on it.

Last night, the second of the programs here at the Museum, was really unique and probably unparalleled in the world of film experimentation. To Harry Smith's hand-painted films we had a wonderful six-piece colored bop orchestra who stood there in the dark just in front of the screen and accompanied the patterns with music that brought the house down. Of course more than half of the success of the films was due to the presence and drive of the live music. We made tapes of their accompaniment which we hope to be able to put on the films, but it will never equal the touch those musicians provided in the flesh. I am all for abandoning the sound tracks on abstract films, and resurrecting the pit orchestra with no sheet music but the screen to go by.

Best wishes, and thanks so much for all your help.

The Saturday Review of Literature

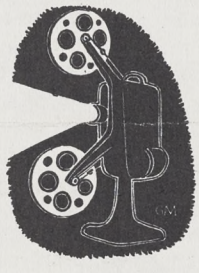
MAY 27, 1950

Self-Expression

ALMOST interesting film phenomenon in postwar America has been the mounting tide of experimental work being carried on outside the Hollywood studios, indeed rejecting completely the standards and aims of the Hollywood film. For these are pictures produced *con amore*, generally privately financed, by young people who seek self-expression in the art that is closest to them, the art they grew up with.

This is not new, this wave of experimental work we now are witnessing. It has happened before, notably in Europe after the First World War and again in this country during the early Thirties. In both instances the films bespoke a profound, personal discontent with motion pictures as they were. Their creators saw artistic problems and potentialities in the medium that the studios had ignored. But where the early avant-garde films were seen only by a few of the initiate in small and special halls, today the audience for these pictures seems to be steadily growing. Every art requires an audience but it is an inherent peculiarity of the film that it should be seen by a great number of people at any one time.

Unquestionably the real spark of this American movement has been the tireless Maya Deren. With her program of half a dozen frankly strange-seeming pictures she organized showings in large cities, visited and lectured at colleges and universities, pamphleteered and publicized until she created an awareness of something new that she had done. Completely personal in both idiom and construction, her pictures have probably repelled as many as they fascinated. But no one has seen a Deren film without being stimulated by the freshness of its imagery and its sheer technical virtuosity. No one has left a Deren performance without sensing the fact that she had opened new fields for cinema—or, more correctly, had reopened a field that had lain fallow for almost twenty years.



In any case, Miss Deren fought for an audience and won one. Her showings in New York's Provincetown Playhouse became invariable sell-outs and were followed shortly by the formation of Cinema 16, the first organized attempt anywhere to build a mass audience for experimental films. The original Cinema 16 showings were held right there in the Provincetown Playhouse (seating capacity 200). But in the past three years Cinema 16 has grown from a handful of the curious, seeing an occasional program at the Playhouse, to a substantial throng requiring five repetitions of each program in two large uptown theatres. Attendance now is by subscription only: audiences sign up for a series of eight programs, seeing a complete new show each month.

The surprising thing is that today there are so many experimental pictures around that the Cinema 16 people can pick and choose—and even reject—in building their programs. This has come about largely through the enthusiastic support and assistance of the lively San Francisco Museum of Art. The success of the Deren pictures suggested to a group of young San Franciscans the possibility of an entire series of such films for their Museum. Late in 1946 they offered Art in Cinema, a series of ten programs. Only two of them, however, included any contemporary experimentals. For the main, Art in Cinema explored origins, trends, and techniques.

At the present moment the Museum is preparing its sixth Art in Cinema series. Many of the pictures this time will come from native talent—from James Broughton, Sidney Peterson, Jordan Belson, Frank Stauffacher, Leonard Tregillus, Hal McCormick. More will come from Hollywood, where another earnest and able experimental group has sprung up around Curtis Harrington, Kenneth Anger, and the Whitney brothers. The two groups keep close contact with each other, exchanging films, ideas, and criticism.

Now, just what are these experimental films? What are they like and what differentiates them from the Hollywood product? Perhaps the most important difference —more important than any camera trickery or Freudian symbol—is the fact that each of these pictures is a completely personal expression by the artist who made it. Whether a projection of his dream world or a working out of his theory of abstract art, it is the creation of an individual, the product of a single mind. Inevitably, there is a certain unevenness about these pictures. Not all are of equal merit, either structurally, thematically, or technically. There is even an important reservation about the term "experimental" in the minds of the people who make these films: some hold to the literal meaning of the word and frankly offer their pictures as examples of work in progress, experimental in the sense of working out a problem. Others, like Maya Deren and James Broughton, present their films as complete works of art, with "experimental" used to describe their general nature. Their audiences must be prepared to share the special interests of the film makers themselves, interests that range through abstract design and music, psychology, psychoses, and, perhaps above all else, the problems of interpreting these interests through the motion-picture camera.

Actually, experimental films take many forms but it might be convenient to divide them simply into the abstract or nonobjective film and the subjective film. This admittedly arbitrary differentiation serves a double function by describing both their content and their purposes. Historically, the nonobjective films came first with Hans Richter's "Rhythmus 21" (1921), a study in the dynamic rhythms and patterns of rectangles and squares in constant countermotion. Throughout the 1920's Walter Ruttmann, Man Ray, Fernand Léger, and Oskar Fischinger all carried on abstract experiments in a number of different forms, from Léger's piecing together the dissected motion of people and machines into a "Ballet Mécanique," to Fischinger's laborious frame-on-frame drawings of geometric forms synchronized to music.

Fischinger, working now in Hollywood — but not in the studios—, has become a sort of living link between the European antecedents of the nonobjective film and the current creators in this form. Perhaps foremost in this group today are the Whitney brothers, winners of two Guggenheim grants. Working with mathematical precision on equipment of their own devising, they have created a series of brief abstract films in which strange, luminous forms flash to a weird and unearthly accompaniment of synthetic sound, with an occasional moment of perfect congruence that is immensely satisfying. In "Dime Store" Dorsey Alexander has created still another ballet mécanique by moving ten-cent-store objects in gay, humorous patterns to the music of Offenbach; he has also done a couple of black and white abstract improvisations that somehow, in their rhythm and delicacy, suggest the expressive line of a Paul Klee print. In Martin Metal's "Color," oil paints and water colors ooze through prepared screen backgrounds for moments of

striking, if adventitious, beauty. Frank Stauffacher's "Zigzag" is composed from the night patterns of neon signs, the shots cut rhythmically to Stravinsky's "Ebony Concerto."

In the East Douglass Crockwell, a successful commercial artist, began to search around for media that would lend themselves readily to individual self-expression on film. He has worked out techniques using thick, manipulative paints on glass and molded wax forms that move against strong, colorful backgrounds. The pictures that have come out of his experiments—"Glenns Falls Sequence," "Fantasmagoria," "The Long Bodies"—are at once humorous, winningly naive, and provocative in their use of materials. Francis Lee, a young photographer-painter, has worked out yet another technique for himself, combining moving cut-outs with painted backgrounds that shift and change from frame to frame as new colors and forms are added. Lee, also a Guggenheim Fellow, has completed three short films, "Le Bijou," "The Idyll," and "1941." In "Light Reflections" and "Paintings and Plastics," Jim Davis, whose medium is plastics, plays colored lights upon his mobile creations and photographs the handsome, shifting patterns that result.

IN all of these—and there are many more—it is immediately apparent that the artist is at least as much concerned with the technical processes of creation as with the artistic impact of the creation itself. In the subjective films, on the other hand, while technique still counts high, the emphasis is rather on shaping an expressive whole. Drawing from such precedents as the Dali-Bunel surrealist classic "Un Chien Andalau" and René Clair's ballet fantasy "Entr'Acte," the present-day makers of these films follow the same line of dream symbol and free association in the creative process. When Sidney Peterson and James Broughton made "The Potted Psalm," for example, they worked originally from a script, but then, shooting completed, shuffled and reshuffled their strips of film into a pattern that was virtually and psychologically satisfying to them. In "The Cage" Peterson resorts to obvious camera trickery—slow motion, rapid motion, reverse motion, superimposition—but to a completely serious end. In a series of sharply visual sequences, heightened by the very strangeness of the camera work, he depicts the artist's flight from authoritarian influences. In quite another vein, "Odd Fellow's Hall," a satire on murder mysteries by Denver Sutton and Leonard Tregillus, exploits these same irrational potentialities of the camera.

—*Cinema 16.*

"The Cage"—"the artist's flight from authoritarian influences."

On the other hand, while employing a more routine camera technique, such films as Curtis Harrington's "Fragment of Seeking," Joseph Vogel's "House of Cards," and James Broughton's "Mother's Day" all manage to create lingering, haunting impressions through striking compositions of symbol-laden objects (a framed picture of Father, a derby hat, an umbrella, a knife) within the frame. Even Gregory Markopoulos's "Psyche," based on Pierre Louys' novel and telling a formal story, narrates on the subconscious level, employing dream imagery throughout.

What comes out of all this are pictures that can be felt rather than understood. Their meanings would be impenetrable on the level of consciousness unless one resorted to a psychoanalytic technique, charting them as you would a case history. They are tied together by a continuity of mood and feeling rather than by any formal story line. Frequently they are shocking—sometimes merely by their strangeness, more often as a deliberate attempt to jolt the audience to a greater intensity of awareness.

Obviously, the degree of participation is a personal thing, dependent on each spectator's own equipment and background. But, inevitably, after the first rush of enthusiasm and interest a sifting process does begin. Once the special idiom of these films has been mastered, once the initial strangeness has passed, it becomes possible to separate the talented from the phony, the sincere from the precious, the creative artist from the merely ambitious. Fortunately, since virtually all experimental work in this country is done on the relatively cheap, relatively accessible 16mm. film stock, organizations and even individuals anywhere can rent and study these pictures easily. —ARTHUR KNIGHT.

Arthur Knight is chairman of the Film Department of the Dramatic Workshop in New York and film commentator on radio station WFDR.

cinema 16 59 park avenue, new york 16, n. y. • mu 9-7288

VIA AIR MAIL — PAR AVION

In Flight with AMERICAN

General Delivery
Sunland, Cal.

Dear Frank Stauffacher: Please let me know as soon as possible what time is the showing of the film at museum so that I may reserve my seat on the plane. I'm bringing the film with me. I suppose Brandon sent you all the necessary information. Let me know if he hasn't—
It will be good to be in S.F. again, and see you all. I was very happy there.

Sincerely

Anaïs

Please send an invitation to my mother and brother:

JOAQUIN NIN-CULMELL
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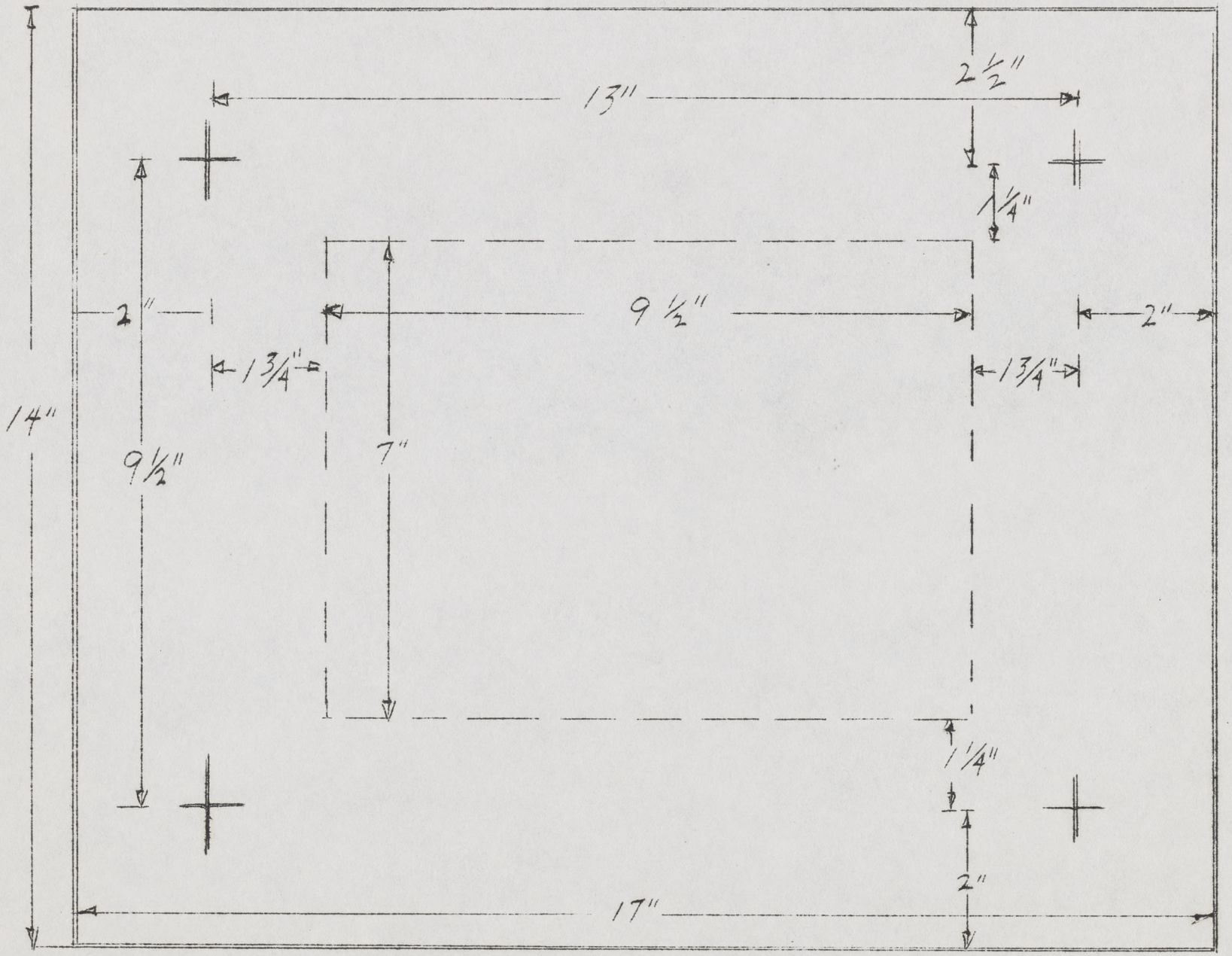
Due to the variety of shapes in the home receivers it has been found advisable to allow an additional margin within the above mentioned field. This margin measures 1 3/4" at either side and 1 1/4" at top and bottom, leaving a field 7" high and 9 1/2" wide. Vital information, artwork, lettering, etc. should not extend outside this remaining inside area.

It is recommended that an off white card be used. Showcard board is satisfactory if it has a matte surface. A shiny surface will reflect light disadvantageously. The range of values in the artwork itself should not extend from pure white to black in any case. Black lettering will read satisfactory on the gray card, but white and black areas placed beside each other will tend to create too great a contrast which will result in "ghosting" or "flare". The minimum size of lettering on the field indicated above is 1/2" high. Lettering smaller than this will suffer in clarity. It is recommended that lettering be kept as simple as possible, block or gothic lettering being most suitable. If a serif type is desired be sure that the contrast of thickness is not too great; e.g. Bodoni type face has too great a difference between thick and thin. Script faces are suitable and work very well if the above consideration is followed. If letter spacing is used, make sure that the spacing between letters does not equal the width of the letters themselves. It should be less than a letter width, if possible.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Berkeley Cinema Circle presents..
A series of 8 monthly programs beginning Wednesday, October 4th
8 p.m. - Auditorium, Berkeley Women's City Club.

FIRST HALF SEASON

Wednesday, October 4

Wednesday, October 4

The Experimental Film: PROEM
An allegorical journey into the world of the chess board as inspired by Lewis Carroll.

An Indian Fantasy: THE LOON'S NECKLACE
An authentic production of an old North American Indian legend of how the loon acquired its white neckband.

The British Documentary: NIGHT MAIL
John Grierson's famed poetic dramatization of the midnight mail. With commentary by W.H. Auden.

A Scientific Experiment: NEUROSIS AND ALCOHOL
The inducement of neuroses in cats and its alleviation by alcohol.

Artful Physiology: GEOGRAPHY OF THE BODY
An anatomical pilgrimage exploring the terrors and splendors of the human body. Commentary by the noted British poet, George Barker.

A Special Production - American Folk Music:
Two films with music by Josh White, Burl Ives, Pete Seeger, Sonny Terry and Woodie Guthrie.

1. TALL TALES
2. TO HEAR YOUR BANJO PLAY

Wednesday, November 1

The Psychological Film: PREFACE TO A LIFE
Produced by the Nat. Institute of Mental Health. Four case studies in how parental conditioning affected a child's mental attitudes.

The Experimental Film: LIGHT REFLECTIONS
Created by sculptor-painter James Davis showing the effects of multi-colored light on design made of plastic.

The Animated Film: PICTURE IN YOUR MIND
An engaging discussion of the problem of how men can live together, using lines, color and music. By Phillip Stapp(BOUNDARY LINES)

American Film Comedy: W.C. Fields' THE CHASE
A master comic in the film's most celebrated chase sequence.

Dramatic Classics-France: ZERO DE CONDUITE
Written and directed by Jean Vigo. One of the foremost French contributions to the cinema. An ironic story of young boys who revolt.

Wednesday, December 6

Scientific Exploration: SPELUNKING
Scientist explore the underground caverns a thousand feet below the earth's surface.

A Film on Marriage: IT TAKES ALL KINDS
Five young people react in different way to the same problem, demonstrating the role of the unconscious in marriage relations.

Music and Film: A TIME FOR BACH
An integration of the calm order of Bach with the chaos of modern life. Exhibited at the Edinburgh Film Festival.

A Special Presentation-The Documentary Works of Joris Ivens(Netherlands):

1. THE BRIDGE
   Analysis of the rhythmic movements of a drawbridge
2. NEW EARTH
   A bitterly emotional account of the Zuider Zee.

Wednesday, January 10

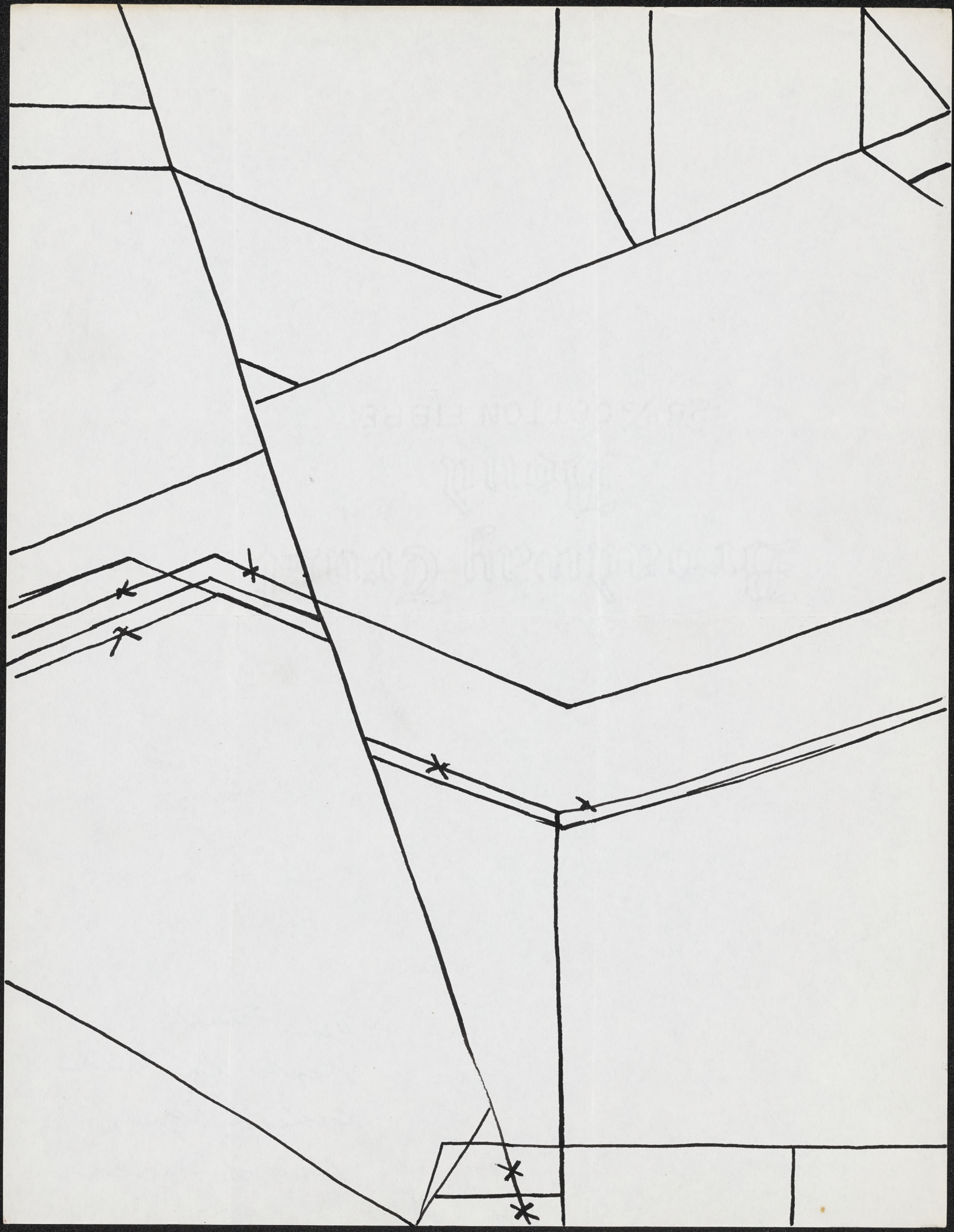
The Experimental Film: MR. FRENHOFF AND THE MINITAUR
A surrealist film inspired by Balzac's "The Unknown Masterpiece."

American Comedy Classics: Chaplin's BURLESQUE ON CARMEN
Chaplin's wit and natural instinct for satire find a perfect foil. With synchronized musical score.

A Special Presentation- The Psychological Experiment: UNCONSCIOUS MOTIVATION
Produced by Dr. Beck of Oregon. An authentic clinical record showing the inducement of artificial neurosis by hypnotisism.

DISCUSSION BY ROBERT ZASLOW, M.A.
Clinical Psychologist, VA Hospital, Palo Alto.

Showings for Members Only - No single admissions will be sold.
For membership information write: Berkeley Cinema Circle, 1304 Bonita, Berkeley



Dear Frank,
thanks for check.
cordial regards,
Elwood Decker

May 13,1950

Rudolph Carlson
723 Seventh Ave.
New York 19,N.Y.

Dear Mr. Carlson,

I understand that you have moved to new offices, but as I have no other address than the above I am hoping this will be forwarded to you in good time.

Regarding your March 29 telegram to me advising me that it was okay to schedule VALLEY OF DREAMS AND DIVIDED WORLD for the playdate of May 19th: As I have not heard from you since and as I do really hope that I can still show them on that date, could you, if you have not already done so, send them air express in time for that showing? What more can I do but to offer to have you send them thus collect?

Let me also know what rental fee you would like for them, in the case that I show them.

Most sincerely yours,

Frank Stauffacher

May 13,1950

Margaret Carter
National Film Board
400 West Madison St.
Chicago 6, Ill.

Dear Miss Carter,

At the moment I am somewhat confused as to the status of a program of McLaren's work that I wanted to include on a series of films at the University of California, and I do hope that you can help me straighten it out.

In the first place I had erroneously booked some titles from Barbara Kennedy at the Instructional Materials Center at the University of Washington, for the date of June 20. This was my error; it should have been May 23rd, as you can see from the enclosed announcement. I have already made this correction with Barbara and I assume it can be changed. The titles that I am getting from her are: FIDDLE-DE-DEE, LITTLE PHANTASY, HEN HOP, and POULETTE GRISE.

But for the San Francisco Museum of Art series, which has already seen the above films, I have booked LOOPS from you for showing on the date of May 19, and this has been confirmed.

To further help me with the Cal. McLaren group, Barbara wrote to Miss Betty Zimmerman in Ottawa asking for further titles, including STARS AND STRIPES, DOTS AND LOOPS, and BEGONE DULL CARE, and, if possible, the WORKSHOP EXPERIMENTS. Most of these, I understand, I could get through you in Chicago. Since the S.F. museum series have never had any of these latter titles, ~~except~~ BEGONE DULL CARE, I would just as soon show them on the May 19th date at the museum. Now the confirmation from you merely states that you have a 16mm sound color print for my use on May 19th., and I assume this is LOOPS. But if the other titles are available for this date also, I would like to include them.

May 23: FIDDLE
19: FID

STARS AND STRIPES, DOTS, and LOOPS, WORKSHOP EXPERIMENTS (if possible) from you. (for museum series)

May 23: FIDDLE-DE-DEE, PHANTASY, HEN HOP, POULETTE GRISE, from Barbara Kennedy. (for Cal. series)
BEGONE DULL CARE from you. (for Cal. series)

I would be most sincerely appreciative if you could let me know whether or not this arrangement can be made.

May 13,1950

Charles H. Tarbox
Film/ Classic Exchange
1645 North La Brea
Hollywood 28, Calif.

Dear Mr. Tarbox,

Thank/ you so much for sending the two items -LOVE AND BULLETS and A TOTAL LOSS, and thus straightening out the confusion that was my own fault. As it turned out, it worked very well, and we used TOTAL LOSS on the 5th, and LOVE AND BULLETS on the 12th. They are both being returned to you today and you can bill us for both of them. I took the liberty of holding TOTAL LOSS during the week until I sent them both back in one package, and I hope this was okay.

Thank you most sincerely,

Frank Shauffacher

Hotel Algonquin
59 West 44th Street
New York City

May 15th, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
SanFrancisco, Cal.

Dear Mr. Stauffacher:

I am shipping you today, by Air Express Collect, a print of Sucksdorff's Valley of Dreams and a print of A Divided World. These are the only two 16mm prints at present and they are not really ready for presentation. Due to a loss of a dupe negative in a storage fire, I have not been able to make a print of Valley of Dreams with English narration. The narration is very brief and its omission may be covered by the title cards which now precede the opening music over which the titles will eventually go. Otherwise the film is complete with music and effects. A Divided World has narration but still has the Swedish titles.

This first print of Divided World is too light if screened in a small room with a bright light. Unless you are shwoing in a rather large room, please try to have the projectionist cut down the amount of light so that the image is really quite dark.

I shall try to telephone you today to find out if you will show the films on the 19th. If not, I would rather postpone shipping them because I need them in Chicago next week. In the event you do receive them, please ship immediately by Air Mail to me care of: James Brill
Encyclopædia Brittanica Films
1150 Wilmette Avenue
Wilmette, Illinois,

so that I receive them Monday morning, the 22nd.

The rental fee is $20.00 each, for one showing.

Sincerely yours,

Rudolph Carlson

Rudolph Carlson

May 15, 1950

Dear Mr. Stauffacher,

Will you please return my "Color Fragments" air mail, immediately after the 26th?

John & I are putting on a show at the Coronet right away. Make a lot, I'll gladly make up the difference in postage to you.

I hope you liked it.

Cordially yours,

please remember the new address

Elwood Decker
11925 Sawler Street
Los Angeles 34, Calif

NATIONAL FILM BOARD

CANADA

400 West Madison Street,
Chicago 6, Illinois,
May 15, 1950.

Mr. Frank Stauffacher,
San Francisco Museum of Art,
Civic Center,
San Francisco 2, California.

Dear Mr. Stauffacher:

It is too bad that your bookings have been somewhat confused due to your booking both through us and Miss Kennedy of the Instructional Materials Center. For your information Miss Kennedy is not supplied with prints direct from Ottawa, but her requests are referred to us eventually for attention.

Under date of May 12th we sent you prints of McLaren's LOOPS and STARS AND STRIPES for showing on May 19th. Our prints of DOTS were not available but we shall be glad to furnish you with a print at a later date. Prints of WORKSHOP EXPERIMENTS are not available at all in the United States.

We note in your letter of May 13th you state you have a print of BEGONE DULL CARE booked through our office for use on May 23rd. If you will refer to your letter of March 25th you advised us that you had a print of BEGONE DULL CARE booked from the Instructional Materials Center at the University for use at this time, therefore we do not have a print booked for you. Since the University of Washington have a print of this title in their library you undoubtedly can obtain it from them.

Yours very truly,

Genevieve Murray

GM. NATIONAL FILM BOARD OF CANADA.

2100 Benedict Canyon Drive
Beverly Hills, California
May 16, 1950

Frank Stauffacher
San Francisco Museum of Art
San Francisco 2, Calif.

Dear Mr. Stauffacher:

It is over six weeks now since I sent you my two films for your April 3rd showing and so far I have not received payment for the rental of same.

Would you, please, attend to the matter immediately.

Incidentally, I am curious to know what answer you finally got from MGM regarding FOREST MURMURS.

Sincerely yours,

Slavko Vorkapich

INSTRUCTIONAL MATERIALS CENTER . . . . . UNIVERSITY OF WASHINGTON
Seattle 5

May 16, 1950

Dear Frank:

This is a definite confirmation of your four films for the May 23rd showing.

We will have to ship POULETTE GRISE and FIDDLE-DE-DEE via air mail special delivery in order to reach you by the 23rd. They will leave here on the 20th so you can be watching for them.

HEN HOP and LITTLE PHANTASY go forward today via parcel post and should reach you by the 23rd.

All the films must be back by May 31st which I think gives you time to ship them via parcel post.

I am most upset about BEGONE DULL CARE - it should have gone from here long before the 8th in order to reach you by the 12th...I have spoken to them in the library and am sure your material will go forward a full seven days prior to show date in future. At least you won't have to pay for it if it didn't arrive - but it is such a delightful thing that it is too bad it didn't arrive...or did it?

Margaret Carter was here and remembers NOTHING about your requests! Apparently my letter arrived in Ottawa when she was there as she told me my letters had caused her some "embarrassement" - which didn't upset me very much!

Hope everything arrives on time and goes well.

Regards,

Barbara

cinema 16 inc.
exhibition and distribution of
documentary and experimental films

May 18, 1950

Mr. Frank Stauffacher
Art in Cinema
San Francisco Museum of Art
San Francisco 2, Calif.

Dear Frank:

Thank you for your last letter and the information contained in it. I hope you will make certain that your reel reaches here as soon as possible, if necessary, send it air express at our expense.

I hope that we are also able to see Harry Smith's films, and I suggest very strongly that you speak to Palmer and ask him if it would not be possible to make his print available to us for a showing. Of course, we would be responsible for its safety. Incidentally, is this a complete version of the film? Is it a good print? I have never seen a 16mm print of this film.

Re Moholy-Nagy, again, in order to help you and at the same time, enable us to see them before June, we would be willing to pay air express charges one way.

I cannot stress too strongly the importance of my seeing these films before the first week in June. As you know, we are beginning to catch up with contemporary American experimental production and need to incorporate whatever little (and good) thathas come out recently into our programs for the fall.

Have you seen Dick Ham's film? We definitely don'tlike it, although I may tell him so in a bit more roundabout manner. Thank you for mentioning SYMPHONY IN MOTION to me. I looked at it several times during the past year, unable to decide whether it is a fresh and genuinely creative cinematic effort or a by now stereotyped and somewhat crudely amateurish work. I finally decided (more or less) in favor of the former. We will show it at a later date.

Incidentally, we are now the distributors for OBJECT LESSON, so if anyone wants to rent it, please direct them to us.

Very sincerely yours,

Amos Vogel
Cinema 16

AV:MG

59 park avenue, new york 16, n. y. • mu 9-7288 mu 9-7298

May 17,1950

Dear Elwood,

I'm sorry not to have written sooner than this. With our "live" talent on the first two programs, and the University of Cal. series running simultaneously, I've been frightfully busy.

Jim Davis was a great success on the first program. Our six piece bop group that played with Harry Smith's painted-on-film films was an even greater success, and were held for encores.

Now about your film: I think it is the best thing of its kind that I've seen. It has variety, movement, richness, invetiveness, and it is, to my thinking, far, far better than your LIGHT MODULATOR, and I don't think there's any comparison. I really think it is a fine job. Congratulations. I'm proud to include it on the program. I'll send it back air express the morning of the 27th.

I'd been hoping that you and John could come up for the 28th. In fact I am a little at sea about John's television films which I am adamant about showing since there has been built up such an advanced body of interest in the "rejected television spots" to be shown that night. He wrote me quite some time ago that I could use them, but if he didn't have tracks on them by the 26th, he might be able to come up and synch the records himself. But I havn't heard a word from his since, and I am counting on those items to round out the "rejected tv" business - as the other stuff I have is not so good, and not so experimental. Please get in touch with him for me and tell him how anxious I am about these films. And if you know of any other experiments along the tv commercial line, please let me know right away. I did not think that this particular bit would cause so much anticipation, but I am getting phone calls from advertising people, and station directors who just <u>have</u> to see these experiments that they rejected!

Your cooperation would be appreciated more than you can imagine!

And congratulations again on the fine film.

Sincerely,

Frank Stauffacher

May 9.

CHRISTOPHER YOUNG WEST CORNWALL CONNECTICUT

Dear Mr Steinfacher: It OK to keep the print for your May 23rd showing. but please send it air express immediately thereafter to Mr Amos Vogel. Cinema 16 He is going to distribute Olof Hasson's 5-9 Park Avenue, New York 16 for me and is anxious to get the prints.

It was all right about not sending it back. I had a showing at the New York Museum May 17. but I sent them another print.

I'm sorry I did not send you the 35 mm print. which would have saved all your trouble. but I figured it was too expensive to send it air express and there was not time to send it in the normal way. The 16 mm print is about 1/4 the weight of the 35 mm.

Yours sincerely C. Young

May 20,1950

Rudolph Carlson
c/o James Brill
Encyclopaedia Brittanica Films
1150 Wilmette Ave.
Wilmette, Ill.

Dear Mr. Carlson,

Thank you very much for sending the Sucksdorff prints for the 19th showing. I have sent them off this morning via Air Express to the above address, on Air Express receipt number 59-83-74, and they will reach you when this letter does.

Those are beautiful films. But if I may venture to say so - and this seems to be the general opinion of all those who saw them - VALLEY OF DREAMS is the more impressive because it has no English commentary. It doesn't need it. What can the commentation add? DIVIDED WORLD certainly suffers from from the commentary which seems entirely out of place with the spirit of the film. It is the same with that commentary that has been put to Sucksdorff's WIND FROM THE WEST, which is, I think, rather insulting to a reasonably intelligent audience; we had that booked too for last night, but didn't run it for that reason.

We'll send the rental fee to you through the end-of-May payments, if that is alright. And many, many thanks again for youe cooperation.

Most sincerely yours,

Frank Stauffacher

May 22,1951

Vincent L.Price
1815 Benedict Canyon
Beverly Hills, Calif.

Dear Mr. Price,

It makes me extremely shamefaced when I suddenly realize how long it has been since I received your very kind letter in answer to my first one to you regarding my San Francisco film. Wolfgang Paalen was at my house last Monday night and reminded me of my almost inexusable tardiness. But just about the time your letter came, I was plunged into conducing a film series here and one at University of California, and it was also the beginning of our television series on the activities of the museum, all of which left me with a scramble for time. The San Francisco film had to be put aside temporarily. However, it was disgraceful of me not to at least acknowledge your answer. I do hope you will accept my excuse.

I was extremely flattered by your interest in the film idea, and hope, if you still disposed towards it, that a way can be found for you to do the Stevenson narration. Due to all of the other activities I mentioned, it hasn't been possible for me to work on it since my first letter. But all of that is over now, and I mean to devote most of the next few months to it. I had hoped that I could send it to one of the documentary film festivals abroad this year, but it looks as if it won't be able to get on the lists now until next year.

The State Department has awarded a contract to a local commercial film firm to do a definitive documentary on San Francisco in order to "sell" the American way of life abroad. I would like to make my film concerned with the true flavor of the city, and not a selling job. That is why I was so bent on <u>not</u> using the commercial voices available, and why I was so happy to know that it might be possible for your voice to do the narration.

Thank you again most sincerely for your interest, and do please excuse my tardiness in answering. Now I really plan to come down to L.A. in about three weeks time. As you suggested in your letter, I'll drop you a card beforehand.

Most sincerely yours,

Frank Stauffacher

P.S. If you come South – before April 1st – do let us know – come to Riverton – 30 Norton St.

The Mayan

• A HARRIS HOTEL • LOS ANGELES 5 • CALIFORNIA •

Tue. May. 22-50

Dear Frank:-

Your good letter + the offering – in this morning's mail. Thanks so much – and I would like to have more copies of the article. You write such an excellent job on it – the best one we've had from the press. If you will send me her address I'll write + thank her for doing such a good job. Is that really you in the photography? – I've never have figured it out.

I'm leaving LA today – leave tomorrow for Houston – to see John Staub – an architect there who wants some Mexican designs for a house we're going to be doing there. Since it means some

"REMEMBER THE MAYAN"

money — I feel I must stop off there — anxious as I am to end my travelling. From Houston to Dallas — to see Nieman-Marcus store people who have acquired 3 Mexican designs from French Park in Beverly Hills. Then the final hauls from Dallas to Princeton.

Am anxious to get at my editing machine again — to edit my little film on Mexico-West — and endless ora I took here. Then I must get sound tracks on my three films — and I have many new ideas which have been evolving on this trip. It has been a wonderful trip — I wouldn't have missed it for anything. And the high-light of course was seeing you — again many-many thanks — I found your — my special tent —

Sincerely,

May 24,1950

Rosalind Kossoff
A.F.Films, Inc.
1600 Broadway
New York 19,N.Y.

Dear Rosalind,

Unfortunately Robert Bruce Roger's two films arrived the Monday after the showing on the 19th. I notice they were sent from N.Y. on the 12th, which certainly was time enough, it seems to me. I am still holding them in case I can somehow get them on the last program -the 26th. In case you need them back right away, let me know by wire and I'll send them air express.

Regarding the University of Cal. series, I find that the 16mm. arcs they have there reproduce the sound rather badly. The 35mm. machines are good - and most of the films on that series are 35. Do you also rent prints of 1848 and ROSE AND THE MIGNONETTE on the large size? I would prefer it if possible. If not, we can get by. The ODD FELLOWS HALL is okay because we play records with it.

Both Art in Cinema series are going very well, although at this point I would like to take a long vacation away from experimental films.

Thanks so much for your help in contacting Mr. Carlson for me; he finally sent two Sucksdorff prints for the 19th showing and they were extremely well received.

My very best regards,

P.S. I'm enclosing that news article about the Davis demonstration which I forgot to enclose in my last letter.

May 24,1950

Genevieve Murray
National Film Board of Canada
400 West Madison St.
Chicago 6, Ill.

Dear Miss Murray,

The prints of LOOPS and STARS AND STRIPES are on their way back to you. Thank you very much for your letter of May 15th, with a final word on clearing up the confusion regarding my Norman McLaren bookings.

I'm putting on a series of films at this time, also, at the University of Cal. Is it too late to make a booking for BEGONE DULL CARE for June 8? Do you have this title in 35mm?/The 16mm projectors there reproduce sound rather badly; the 35mm's are much better. If you do not have a 35 print available, then a 16mm would do. If you do not have either available for that date, then I could probably get it from Miss Kennedy at the University of Washingto

Most sincerely yours,

Frank Stauffacher

May 27,1950

Dorothy Townsend
Brandon Films, Inc.
1600 Broadway
New York 19,N.Y.

Dear Miss Townsend,

Thank you for sending"Farrebique" for the showing.

However, it is difficult for me to understand why we should pay the air express on this since it was held up by other parties, not us; we had booked it early in March, and made a change in playdate on March 27 which was confirmed by you. True, I had agreed to prepay the air express on it to Bennington after our showing, but this seems to me to be something else, particularly after I had to make the phone call to N.Y. I don't want to quibble, and I do want to maintain your cooperation of long-standing with us; if you can let me know why it was necessary to pay the air express on this end, I'll cordially accept it.

Meanwhile, "Farrebique" was sent off to you via parcel post, insured, on the 24th, the day after the showing, and should reach you by the 31st or the ist of June.

Most sincerely yours,

Frank Stauffacher

see June 3

New York, May 27, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art

Dear Mr. Stauffacher:

I hope that the print of PRIVATE LIFE OF A CAT reached you in time for your showing. I trust that by now it is already on its way back - I will need it soon.

Please let me know how many showings of the film you had, if more than one, so I may bill you properly ($10.- for the first showing, $6.- for subsequent showings on the same day).

Sincerely, Yours,

Alexander Hammid

Alexander Hammid
1 West 89th,
New York 24, NY

May 27,1950

Dear Amos,

The films should reach you Monday late, or Tuesday morning, as I cannot send them off until after Sunday due to a showing. Send them back parcel post or express; you do not need to send them back by air just so long as they get here by June 8. In fact, as long as they are in N.Y., I'd appreciate your letting Rosalind Kossoff have them to look at as she wrote and wanted to see them. She could send them back - however you want to do it. Insure them for$300.00.

Both ZIGZAG and SAUSALITO are first prints. If I make another print of either one, particularly the latter, there is a great deal I will alter, mainly in the last half, which does not please me at all; but it was printed in a hurry for a deadline and there it stays. There is something a little too arty in that part with my wife and the shell, and I wince every time I look at it.

I did not like Dick Ham's film at all,either. In fact we did not run it.

John Whitney's tv spots are quite wonderful, when used for what they are - spots throughout a program. They were a great hit last night.

I am also enclosing Josephine Booth's film,DIMINISHED IRIS, which did not go over too well. Personally, it does not set good with me, and the only saving grace is that she is definitiely aware of making a dance film by editing,and not photographing the dance only.

Elwood Desker's COLOR FRAGMENTS is quite an excellent job of its kind, almost the best I have seen. I had to send it and the Whitney spots right back to L.A. this morning for a run at Rohauer's program at the Coronet Theatre next week. Take my word for it, though, you could safely plan on them for bits in your programs.

Rohauer was up here and presented Weegee at the Curran Theatre a couple of weeks ago. Weegee was alright, but Rohauer also presented a program of dance films by somedne named Stojak. It was the worst thing I have ever seen, even at home movie clubs. Those dance films, which were taken by this Stojak were really stinkers. So if you ever come across those items, and entertain the idea of previewing them - forget it.

Regnrding the FALL OF THE HOUSE OF USHER by Watson and Webber, I asked Bill Palmer, who owns the print, and he told me to have you write him. His address is: W.A.Palmer & Co., 40 Fremont St., San Francisco.

Harry Smith sent his films to Hilla Rebay to look at as she is giving him a grant to make them, and also financing a three-dimensional film idea of his.

Best,

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS: FRANCEACTU

A. F. FILMS, INC.
Les Actualites Francaises
1600 BROADWAY - NEW YORK 19, N. Y.
PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

May 31, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Frank:

Many thanks for your letter of May 24 and the copy of the write-up on James Davis that appeared in the San Francisco News. I enjoyed the reading matter, but what excited us most of all including our staff was to know for the first time what you look like. My own mental picture of you kept changing, and now I have one that will stay. So, again many thanks for putting me at rest on that score.

It is quite all right for you to retain the Roger's film and to program it whenever you can.

1848 and THE ROSE AND THE MIGNONETTE are available on 35mm. As a matter of fact, all our foreign importations are available on 35mm and 16mm.

Incidentally, Lewis Jacobs received a letter from the San Francisco Museum of Art from Lew Tyrrell asking for information on films he may have for programs at the Museum. Does Mr. Tyrrell work with you, or should we contact him direct?

I hope you have a very satisfactory summer and able to get the vacation, holiday, rest etc. that I am sure you require. In any case, I hope you have loads of fun, good health and good weather.

Ever yours,

Ronald

RK/mf

June 3,1950

William M. Dennis
2506½ West 7th St.
Los Angeles 5,Calif.

Dear Mr. Dennis,

The National Film Board office in Chicago has informed me that you have a print of McLaren's BE GONE DULL CARE for rental. On short notice I am anxious to include it on a film ppogram June 8. If it is available for that date, could you send it to this address air express collect? I will return it air express if you wish. If it is not available, then forget about it.

Sincerely yours,

Frank Stauffacher

June 3,1950

Alexander Hammid
1 West 89th St.
New York 24, N.Y.

Dear Mr. Hammid,

Please excuse my tardiness in answering your letter of May 27 regarding your billing us for PRIVATE LIFE OF A CAT. We showed it only once on the 19th - we do not run two showings on any of the programs. Of course it was extremely well liked. It is a fine little film.

Thank you so much for your cooperation. Send us your bill and we will remit right away. I trust that you have by now recieved the film, as I sent it off to you soon after the showing.

Most sincerely yours,

Frank Stauffacher

SOCIETY OF CINEMA ARTS

"DEVOTED TO THE PRESERVATION OF FILM ART"

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(Cinematographer)
CULVER CITY, CALIF.

J. K. CRISWELL
(KFWB Radio Star)
HOLLYWOOD, CALIF.

June 4th.1950

Frank Stauffacher
San Francisco Museum of Art
Civic Center,S.F.

Dear Frank:

I am booking my next series now and would appreciate your suggestions for films.

Would like to book the 3 films you have made.Would you rather have them played together on one program or separately.I could use them during the week of Sept.15th or the week of Oct.20th. Will let you book "Xmas-U.S.A." and "Psyche" without charge for this.

I will need about 25 films for next season and so I would welcome hearing about ones that you know of.

If you are interested in WEEGEE or "The Kiss" with Greta Garbo for next season ,then,let me know.

Looking forward to your early reply,I remain,

Sincerely,

Raymond Rohauer

Raymond Rohauer

sincerely

cordially

cordially

cinema 16 inc.
exhibition and distribution of
documentary and experimental films

June 7, 1950

Mr. Frank Stauffacher
Art in Cinema
San Francisco Museum of Art
San Francisco 2, Calif.

Dear Frank:

I am getting this off in a great and understandable hurry. After much uncertainty it has finally become definite that I shall be in Europe this summer. I am leaving by the end of this week and will not be back before the third week in August. Friends and relatives who will put me up during my stay will make this trip cost no more than it would have cost me to stay in New York and pay American prices. I shall be visiting several film museums, film festivals, film societies and experimental groups - all for the purpose of initiating closer international relationships and exchanges of avant-garde films. I hope that I will be able to bring some interesting material back with me, and, needless to say, it will be available to you for your showings at any time.

I forwarded your films to Miss Kossoff who by now must have returned them. I enjoyed SAUSALITO very much, and expect to write to you in greater detail about it upon my return. I found the color sequences of FORM EVOLUTION much more successful than the black and white. Some of the Moholy-Nagys are better than others.

Let me know more about Harry Smith's three dimensional experiments (techniques, methods of projection, etc.) and try to start corresponding with me. He has never answered any of my letters. (have him)

You should write to Mr. Goelman at this office about any new films or developments that may take place this summer. He will be in touch with me.

I hope you will have a very nice summer and am sending my best wishes also to your wife.

Very sincerely yours,

Amos Vogel
Cinema 16

AV:MG

P. S. - How about reprinting the ART AND CINEMA book. I am sure that we could sell a sizeable number of copies, especially since a number of special projects are brewing for our fall season. Let me know what you think about this, and how much it would cost us in quantities.

59 park avenue, new york 16, n. y. • mu 9-7288 mu 9-7298

CR 4-3952
Chambers Rader Service
1699 Van Ness

June 7,1950

Dear Elwood,

I'm sorry that I missed on the address. I guess when an address goes over four numerals I can't depend on my surface senses. However, I'm happy to know that the films got to you in time for your showing.

COLOR FRAGMENTS is, I think, about the best of its kind that I have seen. Among other important reasons for this - outside of the very interesting shapes and forms, as well as color - is that it is not too long, and each shot appears on the screen precisely the right length of time. I definitely do not think that you ought to make this film longer. There is an exact time limit to abstract forms on the screen beyond which an audience just will not bear. I know this from experience, and it has been demonstrated here at our showings time and time again. Longer developments may be interesting to you and me, and persons particularly concerned with this kind of thing, but a general audience - even an audience looking for abstract films - just won't take it.

In this same vein, allow me to say that I think Raymond Rohauer made a big mistake in programming so many abstract films in such lump fashion, on that program. I, for one, could never get away with it. I would have no audience. It is also unfair to each film on the program; it does not set one film off against the other the way it is necessary. Each film loses a great deal, and the spectator comes away from such a program weary, confused, and unable to know what he saw. It may be possible to present all of Fischinger's work at once, but the majority of his work is not mentally demanding, but quite the contrary. You just can't present experimental films to even an intelligent audience - and expect them to come back again - by non-selection of programs.

Please pardon this tirade - it isn't really. Yet this is one of my most concerned matters as, to my mind, it has a great deal to do with public acceptance of our particular field. I have lost a great many patrons by assaulting them with an excess of abstract films. They never return.

Can I show COLOR FRAGMENTS at the University of Cal. on June 20? Let me know.

Again, you understand my feelings about the above,

I hope.

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS: FRANCEACTU

A. F. FILMS, INC.
Les Actualites Francaises
1600 BROADWAY - NEW YORK 19, N. Y.
PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

June 8, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Frank:

I sincerely hope that the batch of films which you needed so urgently in San Francisco by June 8 reaches you on time. Unfortunately, Amos Vogel did not send the films to me until June 6. I looked at them and was unable to send them off before the morning of June 7. I thought I had better explain this.

I must say that I enjoyed the Zig-Zag very much and felt sad that it was silent. Sausalito interested me very much, particularly Part 1, Landscape. I may be wrong, but it seems to me that for the first time, the experimental technique was used for factual reportage. This pleased me very much indeed and it seems to me that it might be another way of introducing the experimental film to the clientele that I am trying to build up for such films. I must do some thinking about the second part called Song. Therefore, Frank, do permit me to look at this subject again and I will write you further about it.

I was unable to look at Maholy-Nagy's Silent-Light Study, Black, White & Gray because our machine did not match the sprocket holes, so I have no idea what the film is about. The Booth film is one that I came away without an opinion. The other Maholy-Nagy film, by the way, about Marseilles, Berlin and the Gypsies I found extremely enjoyable. However, Sausalito is the subject I like very much, and again I reinterate it is unfortunate that Zig-Zag is not sound.

I saw Jim Davis yesterday, and we had a long session all afternoon and evening and he was regaling us with his adventures. He told me to ask you about Elwood Deckers' film. Jim thought I should have a look at it. What do you suggest I do about it?

Another matter I took up with Jim and told him I would write you about is in regards to what I have come up against in the showing of experimental

films to groups not accustomed to seeing them. I have discovered that they don't know how to look at them. They begin to rationalize and you can imagine the results. Therefore, I believe they must be instructed how to look at experimental films. Jim thought that you would be the best person to advise me as to whether we should include with our films a brief statement of attitude. How do you feel about it? I am eager to have your advice and opinion. If you agree, who would be the best person to do the chore?

You have probably heard from Amos Vogel who is leaving tomorrow for the Continent to cover the film festivals with hopes of returning with additional product for Cinema 16. I sincerely hope that he is successful primarily for us here to have the possibility of seeing what the Europeans are doing.

I believe this is all for the moment, and look forward to hearing from you with great eagerness.

Ever yours,

Rosalind

Rosalind Kossoff

RK/mf

June 9,1950

Rosalind Kossoff
A.F.Films, Inc.
1600 Broadway, N.Y.

Dear Rosalind,

Since it is so late I do not think it wise for me to ask you to send the 35mm ROSE AND THE MIGNONETTE for the Berkeley show on June 20. It is not so important except that, as I previously mentioned, their 16mm sound is rather tinny, while their 35mm sound is perfect. But we can let it go now.

I'm sorry to say that I did not use Roger's two little films on our last program here, as I had hoped to. You remember that they did not arrive in time for their original playdate of May 19 - unfortunately they arrived Monday, the 22nd. But the last program worked out exactly right without them - as to length - and in contrast to Decker's really fine abstract study, and John Whitney's very wonderful little tv abstractions to hot music, I was afraid they would show up poorly. The whole program turned out to have the precise balance of humor, vitality and seriousness.

Denver Sutton told me that he had informed you that he wanted to splice in two replacements in ODD FELLOWS HALL, which he did before the showing on the 8th. But since the portions he put in were printed with the emulsion side down (or vice versa to the rest of it), it jumped out of focus at that point to such an extent that he now wants to put back the original pieces. I mention this because it is Saturday today, and he is supposed to make those changes here at the Museum this afternoon, which means that the film won't be picked up by express until Monday.

About Lew Tyrell: He is the staff photographer and film projectionist, and he also does all the booking for films here at the Museum outside of the Art in Cinema films. The museum puts on other programs of films throughout the year such as "Famous Films", and films on art, as well as a weekly free series of documentaries, travelogues, etc. I have nothing to do with that end of it, although he does work with me during the Art in Cinema showings. We keep away from each other's type of films. His bookings are quite routine, while Art in Cinema tries to present something special by way of experiment and exploration - as you know.

Well it was quite a cooincidence that you mention your

now knowing what I look like because just the day before I found out what you looked like, in that reprinted article from Film News on A.F.Films. Of course I had asked Broughton what you looked like several times before - his description seemed quite accurate to me when I saw the picture. But upon looking at it himself, he says it isn't very good of you. Incidentally, I must say that the picture of me does not look at all like me. In fact, when I sent it to Jim Davis in L.A., he wrote back that he never would have guessed it.

I do hope that you too have a pleasant summer. Do you ever think of coming out here? I do hope so soon.

Best,

P.S. I am returning the 1848 today, without including ODD FELLOWS HALL.

My own films arrived okay in time. Thanks a lot.

June 14,1950

Rosalind Kossoff
A.F.Films, Inc.
1600 Broadway
New York 19,N.Y.

Dear Rosalind,

Thank you so much for your very interesting letter of the 8th and for your most cognitive remarks on the films. It is unfortunate that Amos Vogel did not send them to you sooner. I had sent them to him via air express at his request, at least twelve days before the 6th, and asked him to send them on to you, which I assumed he would do after a few days - not ten. But that is okay - except that I'm sorry you did not have them a little longer. I am happy to know that you are enough interested in both SAUSALITO and ZIGZAG to want to look at them again, and I will send them back as soon as I can.

I am puzzled that you say, "it is unfortunate that ZIGZAG is not sound." - because it is sound. Could your projector-amplifier not have warmed up during the projection? In fact, the sound part of it was really the most important part, and that is where the experimental factor of the film came in, as I tried to cut all of that neon material directly to the sound track, and play one against the other, with use of black areas on the screen while certain phrases on sound take place, and vice versa. Could this mean that SAUSALITO may not have been sound to you also? - since it is on the same reel/

I was very pleased with your reaction to SAUSALITO because that is really what I tried to do - put together a kind of factual report out of various bits of personally observed images and sounds. As I explained in a letter to Vogel, it is a print made for a deadline last Fall and I have not been able to get around to making a new and corrected print; there is much in it that makes me wince every time I look at it - particularly most of the SONG section with my wife and the seashell. The continuity and meaning does not come off very well. I could improve it a lot in a new print, and I intend to do so as soon as possible. But both of the films have been offered simply as experiments, and as such they have been well recieved, especially by people who know Sausalito, with its curious combination of seascape, pseudo-picturesqness, gossipy inhabitants, old wooden houses, and romantic past. However, Sausalito inhabitants don't go for it at all, which is a feather in its cap, as I was definitely trying to play down the usual features of the place.

The Moholy-Nagy BLACK WHITE AND GRAY is not too important, except as a sort of landmark in the abstract film. Although Mrs. Moholy-Nagy claims that it was made with a great deal of compo-

sition in its over-all construction, I simply can't see it. To me it is merely a group of rather haphazard shots of Moholy's Light Machine, which he utilized to better advantage in a sequence for Korda in THINGS TO COME. At any rate, the complete scenario for this film is in his book, "Vision in Motion", although you wouldn't recognize the film after reading the scenario.

The Booth film left most of our audience without an opinion, too, I'm afraid. My reaction to it right away is that it is much too arty. The School of the Modern Dance is apt to look terribly arty on the screen. But I think that she was really trying to make a dance film by being aware of cutting and the roll the camera must play in such a film in order to make it a dance film, and not just a record of a dance. There are to my experience, very few good dance films in which the film technique is part of the choreography.

Elwood Decker's film COLOR FRAGMENTS is very good, I think, of its kind. I urged him, in a letter, not to make it any longer. He seems to want to make it into a film - an abstract film - of about feature length, and the thought is terrifying. He claims that this small bit (about 300 ft.) is only a minor part of a much longer film. I'll write to him, however, and ask him to send it to you for a screening.

The problem of showing experimental films to an audience unaccustomed to them is a problem, I know. As a general rule I do not run up against it so badly since all of the audiences who come to Art in Cinema come because they want to see experimental films. Those persons who do not know what they're in for just get carried along in the very keen interest of the rest of the audience. But when an entire audience is cold to this subject it can be pretty grim. Even so, we always hand out program notes with plain discussions of the intent and ideas behind the films and, where possible, we have someone qualified get up and deliver a few words of enlightenment. That is why Jim Davis' demonstration was so good. It was interesting and beautiful to everyone, and the films then had more identity. But I realize our showings are carried on under the wing of an institution and the audiences who come are specialized audiences. And I have found this true in Berkeley, too, where the University crowd constitute a strange ground to me. However, the showings there have been attended by approximately 800 each time, and they have responded with very gratifying reaction.

It may be that our programs do contain enough of solid satisfaction to warrant placing within them the more puzzling kind of experiment. I mean that FARRIBIQUE, or 1848, or even NOSFERATU are absorbing to almost anyone but the most bubble-gum-shewing and popcorn-eating audiences - and perhaps even to some of them. But these are films that are also slightly "different". They have an odd touch, something not usually found. In a sense, they almost set the stage for a few films of a more puzzling and experimental nature. At least that is always the way I see the making up of our programs. I am aware that even a very intell-

igent audience does not like a complete program of experimental films in the strict meaning of that term. It is indeed a tough problem. By all means I would recommend sending a general statement of purpose and intent. Something along the lines of Arthur Knight's article in the May 27 Saturday Review of Literature would be fine, if condensed.

I think there are certain kinds of "experimental" films that need no justification, although they can certainly be classified as experimental. I mean such a film as McLaren's BEGONE DULL CARE. It is satisfying to everyone, and to people who have never seen this sort of thing before, it acts usually as a revelation. But there are not many films so entirely complete and appealing to the senses of sight and sound abstractly as McLaren's.

None of this is of much help to you, I'm sure. It is definite in my mind that we should not alienate people by giving them the idea that these experimental films are pretentiously arty - which they often do. It is a very difficult problem.

Yes, Amos Vogel wrote to me just before leaving for Europe. I also hope he is successful in bringing back some European examples, and I'm sure he will do so as I don't think he will make that trip without having something to show for it.

Once again, thank you for your interest and cooperation. It is a pity that we cannot have a long discussion about the problem of the audience and the experimental film. Perhaps one day soon we can have such a talk.

Kindest personal regards,

Frank Stauffacher

GRanite 4255

FILM CLASSIC EXCHANGE

1645 NORTH LA BREA
HOLLYWOOD 28, CALIFORNIA

June I4 I950

Mr Frank Stauffacher
San Francisco Museum of Art
San Francisco Cal

Dear Mr Stauffacher :-

May I at this time write briefly on several " new" films which we have been able to add to our collection of ancient films :-

THE CHILDREN IN THE HOUSE 5 reels
Produced by Fine Arts for Triangle under D W Griffith supervision with Norma Talmadge, Eugene Pallette, Walter Long, Jewel Carmen. An excellent example of this important period of film production with the Griffith touch apparent in frequent use of flash backs and camera work at finish.

EFFICIENCY EDGARS COURTSHIP 5 reels
Essanay production with Taylor Holmes, Virginia Valli, Rod LaRoque

PRINCE CHARMING I reel
Reliance production from days of Griffith supervision

FEATHERTOP I reel
American Eclair production of I9I2

ENCHANTED GLASSES (in Color) app Ioo feet
see below
TRANSFORMATION (in color) app Ioo feet
These two subjects were examples of first use of color by the hand color Pathe Freres process. They date to I905 and I906 in France. We are now able to supply prints in color which is a Kodak reproduction from the original.

While these films will be listed by us in Fall bulletins, we are giving you this earlier notice of their availability as we do appreciate your orders and wish to give you an opportunity to schedule them at any time that you might wish to do so.

Cordially,

FILM CLASSIC EXCHANGE

by

Batten, Barton, Durstine & Osborn, Inc.
SUtter 1-2232
Russ Building, San Francisco 4, California

Advertising

June 16, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Mr. Stauffacher:

It is my understanding that the museum has in its possession film on rejected television commercials.

If this is true, could you give me some information on how I could borrow these or see them for study?

Thank you for your courtesy.

Yours very truly,

Roy Brooks

Roy Brooks
Copy Writer

RB:hl

June 17,1950

Mr. Ray Brooks
Batten,Barton,Durstine and Osborn, Inc.
Russ Building
San Francisco 4, Calif.

Dear Mr. Brooks,

The rejected tv spots that you refer to in your letter of June 16 were a group that I gathered together for inclusion in an experimental film program shown here at the Museum on May 26. They were made by various experimental film-makers of my acquintance, for the most part, from Los Angeles. I do not have them here any longer, although I would be happy to try getting them together for you if you wish.

Most of those dealing with specific articles of merchandise were merely experiments in ordinary camera-animation synchronized with sound. The best of the lot, however, were a group of two-minute abstract accompaniments to hot jazz that were really not directed at selling a product, although they were designed for television broadcast, and, in my opinion, could be admirably adapted for selling.

Yours very truly,

Frank Stauffacher

To: Dr. Morley
Re: Berkeley Art in Cinema

The attached is a breakdown of all expenses for the Berkeley series, with those already paid so marked, and the remaining invoices attached.

The check was given to me last night by Mr. Rakestraw's secretary at the conclusion of the series. It was made out to me when it should have been made out to the Museum, but that will actually make no difference.

They seemed extremely pleased with the whole series and want to talk about another series in the Fall, but as far as I am concerned I cannot handle it for them again unless they offer me a larger overall fee. The present accounting is larger than I expected due to my having to rent 35mm film, which is twice as expensive as 16mm. I like the idea of recieving a flat fee for both my time plus expenses, but it was my desire to make the division between expenses and costs at least half. I told Mr. Rakestraw's secretary this, and she said that because the series was more successful than they expected, that it might well be possible to give me a larger fee if I do it again. But that can wait, for the time being.

I really would appreciate getting my share of the attached amount as immediately as possible, as it is urgently needed. Therefore I have not endorsed the check over to the museum until you decide what would be the most expediant way for me to get paid.

Frank Stauffacher

June 21, 1950

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS: FRANCEACTU

A. F. FILMS, INC.
Les Actualites Francaises
1600 BROADWAY - NEW YORK 19, N. Y.
PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

June 19, 1950

Mr. Frank Stuaffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Frank:

Very many thanks for you letter of June 14, and I did enjoy reading every word of it.

Something was wrong with the sound on our projector. We discovered it later. Therefore, I look forward with great interest to seeing ZIGZAG and SAUSALITO as soon as you find it convenient to send to me in its completed version, particularly SAUSALITO.

With regard to a general statement on the purpose and intent of experimental films, I could speak to Arthur Knight and ask him to condense his article that appeared in the Saturday Review, but Arthur is off to Europe the middle of July, and I am not at all sure how much time he will have. Another thought occurred to me. If you cared to do a blurb on this, it would bear greater weight because the experimentalists on the West Coast, and particularly your own work at the Museum, is better known than you probably imagine. I don't mean to underestimate Arthur's own standing as an expert on this subject. I say this because of my awareness that in certain circles you are considered a genius (no tongue in cheek either) in programming. My personal opinion is that none can hold a "candle to you". However, if it is too much of a chore, say so quite frankly, for I shall love you just as dearly.

Incidentally, I would like to comment on McLaren's BEGONE DULL CARE. Needless to say, I enjoyed it very much, but thought it much too long.

All for now.

Ever yours,

Rosalind

Rosalind Kossoff

RK/mf

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS: FRANCEACTU

A. F. FILMS, INC.

Les Actualites Francaises

1600 BROADWAY - NEW YORK 19, N. Y.

PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

January 25, 1951

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco 2, California

Dear Frank:

Many thanks and at long last for your letter of January 11, and I had not given you up for lost but realized that you were working very hard with an understandable feeling of probably rejecting all things pertaining to the cinema.

I am very happy to learn that you are planning a spring series for the San Francisco Museum. I am still interested in your film SAUSALITO and although you have circulated it, in your particular case, I would still like to have a fling at it if and when you are ready to let us have it.

Thank you for answering my question about PAINT POT. I think I would like to see a print of it again if you think Bob Howard would be interested in having it distributed.

Someone has called my attention to dance films by Josephine Booth. Do you know about them and if so what is your opinion? It is possible I have seen them and not remembered. I must do with experimentals, what I do with other films, note them with some sort of criticism for myself. I have been delinquent on that score, as you already know.

I can tell you very little about Perry Miller except that she is trying to do something idealistically so she says. Perhaps in due course, her experiences will clarify her thinking and we shall know exactly where she is heading.

I have had quite a few new acquisitions since I last wrote you and I am enclosing descriptive leaflets on them.

Do let me know, if there is any possibility of your coming East again because I have a very real desire to meet you personally and talk with you.

I am going to ask a favor of you. Could you let me know the names of the various art theatres that play foreign features that exist in San Francisco. I would be most grateful for this information.

Ever yours,

Rosalind

Rosalind Kossoff

RK:GS
ENC.

Feb. 16,1951

Rosalind Kossoff
A.F.Films, Inc.
1600 Broadway
New York 19,N.Y.

Dear Rosalind,

Thank you very much for your letter of January 25. It was good to hear from you again, and I do hope our correspondence will be resumed once again - as it should be, now that I'm able to spend more time at the typewriter.

Sibyl Moholy-Nagy wrote to me last week that she had seen the film, IMAGES MEDIEVALES, while in N.Y., and recommended it very highly. She said that I could get it through you. Is that correct? If so, do you think it would fit in our scheme of programs?

Regarding SAUSALITO, I would be pleased to let you take a fling at it, perhaps after our series is over here. I do want to make a few alterations when having another print of it made. At the same time, I am now working on a film about San Francisco which, I hope, will be more satisfactory, more resolved. Also, have just completed a short film for television release, on a program that the museum has each three weeks, on the sculptor, Jacques Lipschitz. The film, very simple, directed to a typical apathetc tv audience, is cast in the form of a gallery tour. It may justify itself as a film, apart from its television character. Jimmy Broughton's new film (or films) is shaping up into what may be a quite remarkable achievment.

I heard from Lewis Jacobs that he had just completed a job on Poe's THE RAVEN, from Gustave Dore's engravings. But he didn't mention where I could get it. From you?

Josephine Booth is now working on a number of dance films, the
f her winning a Bender Award. They are not yet finished, but she does
leted, which you have already seen: DIMINISHED IRIS. Her first
very good - as you yourself must have seen when you wrote me
have any opinion" about it.

ou Howard's META next week.

r from you very soon, particularly about my fil m
etting announcements out before the end of February.

SOCIETY OF CINEMA ARTS

"DEVOTED TO THE PRESERVATION OF FILM ART"

OFFICE ADDRESS
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HOLLYWOOD, CALIF.

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Critic and Biographer
HOLLYWOOD, CALIF.

HERBERT MARGOLIS
(Writer-Universal Int.)
UNIVERSAL CITY, CALIF.

TIBOR FEJER
(Conductor-Composer)
LOS ANGELES, CALIF.

SYD CASSYD
- World Mag.)

June 28,1950

Frank Stauffacher
San Francisco Museum of Art
San Francisco 2,Calif.

Dear Frank:

I've been wondering why I haven't heard from you.I am having an INTERNATIONAL FILM FESTIVAL here in August.Perhaps you can supply me with some information.

It is very important that I contact Luis Bunuel immediately and I know that you have his address. I would appreciate knowing where he is in Hollywood.

I also want to book THE PRIVATE LIFE OF A CAT by Alexander Hammid.Who handles it?

Since my printing has to be ordered very soon I must hear from you as soon as possible about the films mentioned inmy last letter.

Looking forward ,

Best regards,

Raymond Rohauer

30 Nassau St.
Princeton, NJ
June. 29. 50

Dear Frank:-

Marguerita Oberndorf and I had lunch together the other day — and we were both agreeing on our mutual enthusiasm for your film "Zig-Zag". I hope you will do something with it — and perhaps more along the same line. Also of course I have seen Rosalind Russell. She tells me you have sent her a number of the films by the Pacific coast groups — but she didn't say which ones.

I have been sitting the 400 feet of film I took — in one afternoon — of "Princess Week". It is not very good — I was too rushed — and that is not my type of film. But I showed it to Rosalind yesterday — and to my great surprise she thinks it should be distributed. So she plans to distribute that — and "Eight + Color #1" when I can get a sound track made. She still refuses to consider distributing "Crazy Tale" — and I'm glad she sticks by her guns.

Now I have a real problem. Several groups have been after Sam Marin to make a film on him. He says they don't

know him — and what he's too old to be pushed around. But — he will let me do it. So I feel the responsibility of reading Marin on film and must try. However — again it is not my type of film — I lack experience in this line — and I worries keep out of me. Hope to hear from you right away — so that I can get back to Los Angeles by September if possible.

About those things I left — I would like to present one of the Mexican objects to the museum (if they want one). So you decide which. If the letters — and my shots — might are in the way just send them back too. If not — could you keep them till I get back to Los Angeles in the fall?

Am reading Sitwell's books on Whitman. What is news with you? If you come east this summer — let me know —

Special rate

P.S. Have written Martin asking him to return my negatives — I need them badly. No reply! — If you see him will you please remind him.

July 1,1950

Raymond Rohauer
Society of Cinema Arts
858½ Hilldale Ave.
Hollywood 46, Calif.

Dear Raymond,

I'm sorry I didn't get to answer your letter of June 4 earlier, but I have been away on a kind of vacation and am just now trying to catch up on back work.

Enclosed are two lists of films that I have here at the museum. I could send you a group of them - the best of the lot - spliced together properly as to sound and silent reels, that would make a complete program for you. For example, all of those on the first page, together with two or three of the Moholy-Nagy films. I'd suggest the BERLIN STILL LIFE and MARSEILLES, and perhaps GYPSIES. The whole thing would run about an hour and three-quarters, and would, I assure you, make an interesting and well-balanced program. The Moholy films ought to be of more than passing interest at this time due to the recent publication of his biography by his wife,Sibyl. You are welcome to use them or anything you wish in any order you wish. However, due to the rather complex set up of our financial arrangements we would have to make some kind of a deal with you for the rental fee. Obviously the prices quoted on these films would be high for an extended run, although we have not been running into any trouble at all from universities and film groups at those stated rental fees. In your case we could come to some faid agreement; but in all sincerity I couldn't let you run them on a trade basis for a variety of reasons, not the least of which is the fact that I must answer to the directors of the museum for the considerable amount of money we have spent upon them all, for prints, etc. And if and when I could use any of your films, it would be on a rental fee basis also. I'm sure you will understand.

Hammid's address is 1 West 89th St., N.Y.C. Bunuel is no longer in Hollywood, and hasn't been there for two years. The last I knew of him was that he was in Mexico, but since then, have heard that he went to Spain. So I know as much about his whereabouts as you do. I wish I could contact him too!

Have answered the other questions on the attached. Let me know how the Film Festival idea comes along. I may be down L.A. sometime this summer.

sincerely,

Bob -
This is interesting. Probably from Stanford Museum of Art, but it might be worthwhile to check it out in case he does not. Where should I go.

FANTASY FILM GROUP
a non-profit organization

... The Fantasy Film Group is proud to present a series of films devoted to science fiction and fantasy.....

This group was formed to give fans and other interested persons in the Bay Area a chance to see fantasy films of exceptional quality and films that pioneered in the field.

FIRST SERIES: Introductory.
This series consists of outstanding early German and French films (1899-1920)

Program I: July 14, 1950..... METROPOLIS, the first film of future science fiction. Dir ected by Fritz Lang. Starring Brigette Helm.

Program II: July 28, 1950..... George Melies Films. "The Conjurer," "A Trip to the Moon," "The Palace of the Arabian Nights," "The Doctor's Secret," "Conquest of the Pole" Melies was the second person to make motion pictures, and the first to use them for fantasy. He originated stop-motion photography, fade-out and animation.

Program III: August 11, 1950.. CABINET OF DR CALIGARI. First film to use expressionist scenery, and dealt with sleep walking. Starred by Conrad Veidt and Wierner Krauss.

Membership in this Group, for the series, is $3.00. There will be no admission charge, but only members will be admitted. Showings will begin at 8:00 p.m. If you are interested, drop a post card to the address below or make a reservation by phone. Membership will be limited.

If this series is well received, we shall continue with further presentations.

Write: The Fantasy Film Group
c/o 1534 Grant Avenue
San Francisco, 11, Calif

YUkon 2 - 5153

Payment for membership must be made before July 1st. No membership will be received after that date. Make all checks payable to George Dennis.

Frank

RW

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"DEVOTED TO THE PRESERVATION OF FILM ART"

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CRestview 5-3811

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(KFWB Radio Star)
HOLLYWOOD, CALIF.

July 5,1950

Mr.Frank Stauffacher
Museum of Art, S.F.Art
San Francisco 2,Calif.

Dear Frank :

I don't know how to thank you for the list of films and information.It was just what I needed.

I will accept your suggestion and book your films as follows:

ZIGZAG and SAUSALITO
FORM EVOLUTION
META
SUITE NO.2
COLOR
BERLIN STILL LIFE
MARSEILLES
THE LIFE OF THE LOBSTER

Book them for August 8th 3 days

Our usual crowd averages about 40 people a night so we have to play it more than one day to pay the rent and films.Our rent is $25 per night.

Would $50.00 be a fair rental for these films? You can send them to me C.O.D.

Please confirm the above booking immediately by AIRMAIL SPECIAL DELIVERY or telegram collect.I have to know about August 8th because my printing must be ordered by July12th.

Let me hear from you immediately,

Sincerely,
Raymond
Raymond Rohauer

P.S. I have located at least ten experimental films that you have not had as yet or do not know of.Will send a list to you.Also Where do you get other works by Sidney Peterson such as PETRIFIED DOG,MR.FRENHOFER & THE MINOTAUR.
Also--LES HOUSARDS DE LA GARDE and LE VIEUX CHATEAU
Please send me LEWIS JACOBS ADDRESS as he must have some films.

July 8

Raymond Rohauer
858½ Hilldale Ave.
Hollywood 46

Okay to book films ~~for~~ starting Aug 8 per your letter

Frank Stanhaler

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(KFWB Radio Star)
HOLLYWOOD, CALIF.

July 19,1950

Mr.Frank Stauffacher
Mus eum of Art,S.F.
San Francisco 2,Calif.

Dear Frank:

Thank you for your prompt reply for the booking of August 8th.Please prepare program as follows:

ZIGZAG
FORMAEVOLUTION
META
SUITE NO.2
SAUSALITO
COLOR
(intermission)

BLACK,WHITE and GRAY
MARSEILLES,WIEUX PORT
BERLIN STILL LIFE
THE LIFE OF THE LOBSTER

(total running time 105 minutes)

If you have any suggestions as for the order of the above films do not neglect to tell me about it.As I have not seen but one of all the films (Meta) I would rely on your judgement.

Upon receipt of your reply,my program will go to the printer.So arrange the program as you think it should with notes,comments,etc.

Looking forward to your early reply,I remain,

with best wishes,

Raymond

Raymond Rohauer

P.S. Can supply the following films as a package : PSYCHE,Xmas-USA,PHANTOMASMAGORIA,WITCHCRAFT,Chaplin's THE CHAMPION, also Greta Garbo in THE KISS

July 24,1950

Dear Raymond,

I've just gotten back from a rest at Big Sur, and find your letter which I am hastening to answer.

This is the way I think the list should stand:

SUITE #2 by Hal McCormick
META By Robert Howard
COLOR by Martin Metal

ZIGZAG by Frank Stauffacher
SAUSALITO by Frank Stauffacher
FORM EVOLUTION by Martin Metal

BLACK,WHITE AND GRAY by L.Moholy-Nagy
MARSEILLES,VIEUX PORT by L.Moholy-Nagy
BERLIN STILL LIFE by L.Moholy-Nagy
GYPSIES by L.Moholy-Nagy

You will notice that I didn't include the LIFE OF THE LOBSTER. It is the least intersting as a film, I think. I'll send it along, but I think you will find GYPSIES more interesting.

I'm including some program notes with this letter, and leaving it up to you to make up the blurb, as you know what flavor you want it, and how much space you have. If you want more program notes, let me know.

The Moholy-Nagy films ought to be billed as "early documentary experiments", I think. The others - experimental films.

Disregard the suggestions for musical accompaniment for the Moholy-Nagy films that appear on the program notes. I'll either send you records or let you know what to use,before the showing. And I'll send everything down so you'll have it in plenty of time.

As for my own film-showing activities, I havn't started planning anything for the Fall yet. I may not give a series until next year; but I'm not sure.

Best of luck,

Frank@ Stauffacher

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CULVER CITY, CALIF.

J. K. CRISWELL
(KFWB Radio Star)
HOLLYWOOD, CALIF.

Crest. 5-7170

July 26,1950

Dear Frank:

Thanks for your prompt reply to my letter of July 22nd.

Please ship the films as you have them listed and include INTROSPECTION which I never have shown as you must have thought.I will insert INTROSPECTION on my brochure as I would like to have it.If you have more program notes I would appreciate having them.

Any records that you can send for the films would be appreciated.But,I suppose I could buy them for what the express charges would run. Parcel post would be better if you can send it that way.

I also have a print now of DAWN TO DAWN ,a 4 reel experimental film with Julie Hayden and made by Joseph Berne.The musical score is quite unusual.

Your are very thoughtful and this is appreciated since making up programs is difficult.

I shall list THE LIFE OF A LOBSTER on my program soosend it along.

Let me hear from you soon andwith best wishes, I remain,

Sincerely,

Raymond

Raymond Rohauer

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(KFWB Radio Star)
HOLLYWOOD, CALIF.

Dec.4,1950

Dear Frank:

I hope that you received Vorkapich's films in time for your program.

Please enter the following booking for me:

INTROSPECTION January 24/51

I also need another film with a dance motif for that program .What can you supply along those lines?

Please mail me a copy of your last series and new one if it is ready.I like to see what is around.

I must have the confirmation of the above booking immediately by return AIRMAIL as my brochure will go to the press next Monday.You know how it is to wait for confirmations and films.

Looking forward to hearing from you immediate ly I remain,

with best wishes,

Raymond Rohauer

Raymond Rohauer

P.S. How about "Diminished Dis"? It sounds interesting.

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(KFWB Radio Star)
HOLLYWOOD, CALIF.

Jan.8,1951

Dear Frank:

Upon deeper consideration I think that it would be alright to go ahead and advertise GRETA GARBO in "The Kiss".With your setup,no one would say anything.Let me know what date you want it because I also intend to run it again myself.Without a doubt you could pack your place with this film.

Since I talked to you I have acquired something quite unusual which should interest you. I have all of the major scenes from F.W.MURNAU'S "Sunrise" with Janet Gaynor and George O'Brian one reel,but not taken from the finished release print. These scenes are the uncut studio shots and you can see the director and crew during production,etc. I obtained the footage in 35mm from the art director of the film who kept this material all these years.I had a 16mm print made this week and the quality is perfect.I do not intend to rent this out because it is the only print I have ,but I will make an exception in your case if you want it.I am having titles made this week with descriptive trailer to attach to the film.

Can you use an excellent print of Lon Chaney in PHANTOM OF THE OPERA (13 reels)? A very rare opportunity.

I can also give you excepts from CHINA SEAS with Jean Harlow and Hedy La Marre in "White Cargo".

Do you want BEN-HUR with Ramon Novarro and Francis X.Bushman? This is the complete print.

I also have a 45 minute except from THE GENERAL with Buster Keaton.A new print.

Let me know when you are starting your new series.Don't forget that I want a program of experimental films from you for April 9/51.Can you send me some titles?

How about telling me where I can get some of the films listed on your brochures(other than the Museum).

Looking forward to your immediate reply,I remain,

Sincerely,

Raymond

Raymond Rohauer

P.S. "The Kiss" is a full 7 reels.

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HOLLYWOOD, CALIF.

Jan.10,1951

Dear Frank:

Please book Sara Aldedge's INTROSPECTION for JANUARY 23rd.

Ship it by parcel post special delivery. Confirm this booking immediately by return AIRMAIL. Do not bother to send the record as I don't think that it is necessary.

Looking forward to your immediate reply,

with best regards,

Raymond

P.S.
Where can I get the following films:
THE STONE CHILDREN by Huff
NUMBERS I & 4 by Harry Smith
DO NOT DISTURB by Moholy-Nagy
THE QUIET ONE
DIMINISHED IRIS
UNTITLED FILM by Maddux
ARTICULATION
EVEN AS YOU AND I
THE LOVE OF ZERO
and films by LEWIS JACOBS

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(KFWB Radio Star)
HOLLYWOOD, CALIF.

Feb.20/51

Dear Frank:

I am very disappointed that we don't have the program set,as yet,from San Francisco.My copy will go to the lino on Friday and nothing is definite . If only you would answer your correspondence.Is this enough of a spanking for you.

Please set the following films:

DIMINISHED IRIS
SAUSOLITO
ZIGZAG
JACQUES LIPSCHITZ
and positively
FALL OF THE HOUSE OF USHER

1 hour April 11/51

You can get this from PALMER.I'msure that he would let you have it.I promise that it will run through the projector only three times.In fact,I won't even look at it when it arrives.I am very careful with all prints that I have,as you can see with any of the films which you get from me.They are all in excellent shape.

This film is the real draw of all ~~the films~~ and the program will be weak without it.I ask this favor from you and you can be sure that I will return the favor many fold.

The running time for the above is about 60 minutes.I need 60 minutes more to have a full program. Will you round up a few more films such as HARRY Smith's ,(I wrote to him and never received an answer) and a few others.

The films do not have to be new,only ones that I have not shown,as yet.San Francisco must have a few more experimental films.

I have made the following booking for you:

THE BRIDGE(THE SPY) APRIL 20th/51

The print is in excellent shape.The acting is a little dated according to modern standards,but the overall effect of the film makes up for that.The title on the film is THE BRIDGE but it is the film THE SPY.So announce it under both titles.

Let me know for sure on PICCADILLY.I shall have to let you know about THE CIRCUS,as I sent the print to a friend in the East.I have written countless letters to him to return it but still no reply.So,give me enough warning so,I can have the print here when you want it.

THE following are still available:

SUNRISE (production scenes)
PORTRAIT OF A PAINTING (35 minutes)
interesting experimental film never shown anywhere except here.
XMAS USA
PSYCHE
MONSTERS OF THE MOON
ROCKET FLIGHT TO THE MOON

etc.

Remember,I must have the confirmation for my SAN FRANCISCO program immediately.I must have FALL OF THE HOUSE OF USHER on that program.You can arrange it if you talk to PALMER.

LOOKING FORWARD TO YOUR IMMEDIATE REPLY BY AIRMAIL SPECIAL DELIVERY.

Best regards,

Raymond

P.S. Don't fail me this time.

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CULVER CITY, CALIF.

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(KFWB Radio Star)
HOLLYWOOD, CALIF.

March 13/51

Dear Frank:

Time is running out again. Will you please mail to me the list of films which you can supply for my now 2 showings (instead of 3) of the San Francisco program which is set for APRIL (12) & (13).

This is the way it stood when I talked to you:

⊕ Pacific 231 – 10 min.
⊕ Fete Galante – 10 min.
FALL OF THE HOUSE OF USHER
SAUSOLITO – 10
ZIGZAG – 7½
DIMINISHED IRIS – 10
POPULATION 300
JACQUES LIPSCHITZ – 11
Howard St. – 30 min.

Are there any others?

What is the running of the above films? Please send me the confirmation as soon as possible by AIRMAIL as my new brochure is nearly completed. This program will be the first one on the new series

Looking forward to your prompt reply,

Raymond Rohauer

with best regards,

Raymond

P.S. Let me know about MONSTERS OF THE MOON and ROCKET FLIGHT TO THE MOON as its owner is leaving for EUROPE on April 28th.

March 22,1951

Dear Raymond,

This is to confirm our various film bookings.

I will send you, for 12th and 13th of April:

Hand-painted trailer by Denver Sutton
ZIGZAG - Stauffacher
SAUSALITO - Stauffacher
JACQUES LIPCHITZ - Allon Schoener & Frank Stauffacher
DIMINISHED IRIS - Josephine Booth
HOWARD STREET - William Heik & Leslie Turner

I am booking from you:

for April 20, THE BRIDGE(or THE SPY) Charles Vidor

for May 22, THE KISS Jacques Feyder

and I have received a note from Forrest Ackerman about renting his two Moon Films. Thanks for contacting him.

The charge for all my films for two showings, will be $20.00. I would not charge you any rental, except that we want to get a return on the Lipchitz film to justify the sound track expense.

If you want to take a chance on the other Booth film - POPULATION 300, okay. I cannot vouch for it since I say it needs a great deal of editing. If it has that, it will be an interesting film.

Best,

July 6,1950

Dorothy Townsend
Brandon Films,Inc.
1700 Broadway
New York 19,N.Y.

Dear Miss Townsend,

Please excuse this long delay in answering your letter of the 8th of June regarding the credit for the air express charge on FARREBIQUE as mentioned in my own letter of May 27th. It has only been lately that we have been able to clear up the majority of financial matters pertaining to both "Art in Cinema" series here and at the University of California, and trace the many express charges pertaining to them.

The air express on FARREBIQUE amounted to $10.09, including tax, which we paid, and in order to expedite payment to you for the rental of the film, I have subtracted that amount from the $45.00 rental fee, rather than send you the figure in order that you could ~~s~~ade a credit. I hope that this will be satisfactory with you. If it is not, let me know, as I appreciate your courtesy and cooperation in this matter, and desire to cooperate with you.

Most sincerely yours,

Frank Stauffacher

4005 - 15th Ave., N. E. #703
Seattle 5, Washington

July 10, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco, California.

Dear Frank:

This is just a note to ask you to please ship the films you mentioned when I was in San Francisco, as spon as possible. We are planning our programs for the next year of the Film Society and I do want to use some of the ones you have if I can see them soon. Send them to me at the University and I will return them as soon as I have previewed them.

Have you ever heard of a Society of Cinema Arts in Hollywood, the founder-president being Raymond Rohauer. He wrote us the other day inquiring about RAGAMUFFIN so I presume he has seen one of your programs or else attended the showing in San Francisco when it was shown. The Advisory Board is somewhat impressive - Clifton Webb, Zoltan Korda, Jackie Coogan, and so on!

Must away - no more news of interest at this point but will keep you informed an anything interesting here. Oh yes there is a little bit of news - we are going to hold our film society programs in a new auditorium on the campus - the Health Sciences Auditorium - two 16mm arcs, plush seats and all very smart - holds about 500 !

Best wishes,

Barbara

martin metal art department city college of san francisco ocean-phelan avenues san francisco 12, california telephone ju 7-7272

LAGUNITAS, CALIFORNIA

July 19, 1950

Mr. Frank Stauffacher
Art in Cinema
San Francisco Museum of Art
San Francisco, California

Dear Frank,

How have you been? And Bobbie? I have missed you both.

As you know, the City College is now over for the summer - has been for a month - and the status of our Art in Cinema exhibition was left rather incomplete - to use a mild understatement. I imagine that if we want to do the thing right - you and I ought to get together with Barbara Fitzwilliams, view the two and a half panels practically completed, and make some other plans for completing the entire exhibition - perhaps you and I by ourselves - without the City College. This occurs to me because of the likelihood that I may resign from the place - although this is by no means accomplished thus far.

I have ambitions toward making a living in the designing field - and to leave full-time teaching. I am off to a fairly good start with the commission on the 1950 Telesis exhibition on Regional Planning in the Bay Area - called "The Next Million People." This will go into the Museum on September 20.

I would still be very happy to go on with the Art in Cinema exhibition in any case - to do the designing with your supervision of form and content material, and to build it complete with text and photo enlargements and mountings, and framework, providing materials can be supplied over and above what few I may have on hand. My workshop will be established in Forest Knolls, Marin. Again let me say, I have <u>not</u> severed my connections with the City College, but am considering doing so.

Therefore, I shall assume, unless I hear from you to the contrary, that our plan though somewhat delayed is still in progress. I hope sincerely to make it a very successful exhibition, as I know you do, but, like your activities mine will now be concerted on making a living, with educational pursuits coming second in order of time.

Several letters and messages I have received from Davis, Whitneys, and Richter. These I shall answer to the best of my ability. I hope all goes well with you - and would like very much for you to come out to Lagunitas a d see the improvements since you were last there.

Best as always,

Martin

COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET COLORADO SPRINGS, COLORADO

July 26, 1950

Mr. Frank Stauffacher
c/o Art and Cinema
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Mitchell A. Wilder, *Director*

Dear Mr. Stauffacher:

Through the courtesy of Dr. Grace McCann Morley whom I say recently in New York City, I have received your name as the individual responsible for the very excellent film program which has been offered to the San Francisco Museum of Art. I am writing to you asking your suggestions and advice regarding the possible development of such a program in Colorado Springs.

In discussing the matter with Dr. Morley, I emphasized that the requirements of the Fine Arts Center were at the moment rather in the field of entertainment than in the serious study and review of cinema or in the more experimental and avant garde phases of the art. Specifically, Dr. Morley recommended that we be careful of the films which verged upon the daring and symbolic for she felt that, while an initiated audience was quite able to appreciate and understand such films, it would not be wise to introduce them in a small community such as ours without considerable preparation.

From Dr. Morley's statements, I gather that you have handled a film program for the University of California as well as the San Francisco Museum program. Could you tell me if you could consult with us on the preparation of a film program for Colorado Springs and give us an estimate of the probably cost of such a program, together with your own fee for consultation in the matter. I do not wish to arouse any false hopes in this proposal for the matter has yet to go before the Trustees of the Fine Arts Center and I am communicating with you on my own in the hope that, with the information which you could supply, I might be able to promote a program of this character in this city.

Any assistance you can give me in the matter will be genuinely appreciated.

Sincerely yours,

MAW/ce

. July 27th,1950

Dear Raymond,

You should get the films some time next week. They will be as follows:

SUITE #2 META INTROSPECTION	on one 400 ft. reel
COLOR	on one 400 ft. reel
ZIGZAG SAUSALITO FORM EVOLUTION	on one 1200 ft. reel
BLACK,WHITE AND GRAY MARSEILLES BERLIN STILL LIFE GYPSIES	on one 1200 ft. reel
LIFE OF THE LOBSTER	on one 800 ft. reel

I think you will have to leave out either COLOR or LIFE OF THE LOBSTER, or both, as otherwise it will just be too boring and similar. You will have to decide. You can sense the pace of the whole program when you run it through. Those Moholy films can be awfully dull unless accompanied by good music, and then they become more alive. COLOR is a rather interesting film by itself, but badly needs editing; there is no feeling of rhythm or continuity in it. The rest of them are pretty well composed, I think. They should make an interesting group.

I'm going to have a disc cut for both INTROSPECTION and META, and it will reach you in time, but it won't come with the films. Be sure to snap the projector to 16 frames per second for META as it runs better at that speed. All the rest go at sound speed. SUITE #2 should be run silently. McCormick usually does not play music with it.

I would suggest some lively sStravinksy with COLOR. With BLACK,WHITE AND GRAY - some kind of modern piano music. With &&&&&&&& MARSEILLES, French songs; with BERLIN STILL LIFE,

I will send you the Bartok Piano Concerto #2, which should be started right after the title, and played straight through. It works very well. GYPSIES, of course, should have some kind of sentimental gypsy violin business. If you run the lobster film, I think anything rather light and not too heavy will work.

Do you think you can gather these records? It ought to be possible to borrow such music from someone without having to buy them. I will send you down my own album of the Bartok if you can't find it elsewhere, but of course I would rather not unless you just can't find it. Let me know. The music for the META and INTROSPECTION will be on a plastic disc, as I want to get that for future use. I have not had the sound track made for META as yet, as I thought I would. The reason is that I'm afraid that running it at sound speed puts it through too fast. It is only about 90 ft.

I'm going away again next week on a little camping trip and will be back towards the end of the week, around the 4th or 5th. But the films will be sent to you before then by someone here at the Museum. You'll get them in plenty of time.

Best of luck,

P.S. I find I do not have enough copies of the program notes. If you wished, you could make up a set and have them mimeographed.

July 27,1950

Mr. Guernsey Ford
P.O.Box 704
Walnut Creek, Calif.

Dear Mr. Ford,

Please excuse my delay in answering your letter of July 14 regarding an Art In Cinema at the Walnut Creek Festival this year. After the last series of films here and at Cal Extension, I dropped film activities for awhile as I had been up to my neck in them, and since I am not actually a bona-fide member of the museum staff, my mail has been tardily attended to.

Miss Booth called me the other day about your request, and I am hastening to answer your letter because I suddenly realize that there is not a great deal of time left in the event that you do have films.

However, tomorrow I am leaving town for a week's vacation and will be back on Aug. 6. If you could call me that day at my office - DOuglas 2-7014 - I would be most happy to make further arrangements with you for a discussion on the subject. It would, as you say, present certain difficulties, such as its being out-of-doors, etc. However, as far as booking films is concerned, I think I could gather enough material from this area without having to book it far in advance from the East as is usually the case.

While I'm at it, may I be so bold as to ask who photographed your television film that I saw here at the museum last year?

Most sincerely yours,

Frank Stauffacher

July 27,1950

Madge A.Smith
Secretary to the Director
The Cincinnati Art Museum
Cincinnati 6, Ohio

Dear Miss Smith,

Thank you for your letter of July 21 requesting information on the sources of our Series Four film showings. I am enclosing with this letter the announcements of our subsequent series. It would, at this time, be too long and tedious a task to list and give sources for all of them, as you can readily understand. However, I would be happy to supply you with the sources of any particular ones that you might want.

THIS DAY is available from Cinema 16, 59 Park Ave. New York 16. THE WINDOW CLEANER, NOSFERATU, are both available from The Museum of Modern Art Film Library. MYSTERIES DU CHATEAU DU DE was obtained from Man Ray, whose address in Hollywood I dm not know as he has moved. They are all on 16mm. I think the Museum of Modern Art Film Library has a print of the last named film, but it is on 35mm. only.

If you are interested in films of this type - more or less of an experimental nature, you would be greatly aided in finding sources for them in an article written by Arthur Knight that appeared in the May 27th,1950 issue of the Saturday Review of Literature entitled "Self-Expression".

I am also enclosing a list of films that we have here at the Museum available for rental.

Most sincerely yours,

Frank Stauffacher

Dear Raymond,

What luck did you have with the showing? Would appreciate hearing about it. That package is usually well received, but you just can't anticipate audiences at all.

I am enclosing a bill that the bookeeper made out, although I don't suppose it is really necessary for you to have a formal billing.

Also, do you still have the recording disc for META, etc.

Let me hear from you.

Sincerely yours,

Frank Stauffacher

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(KFWB Radio Star)
HOLLYWOOD, CALIF.

August 15,1950

Dear Frank:

Enclosed you will find a money order for fifty dollars($50) to cover film rentals for four days beginning August 8th.

The films and record were returned to you the following morning,so you should have it by this time.Let me know if it isn't there yet.

The audience liked the program very much and I enjoyed having them on the festival.

I invited Elwood Decker to speak on opening night and he did a good job.

The most enjoyed films were SAUSALITO and GYPIES.

I am already booking for the fall and I would appreciate knowing about more experimental films or ideas.There are many listed on your past programs that I never heard of and would to know about.

I now own one reel of THE LAST LAUGH with Emil Jannings which includes highlights of the feature.You can use it as a short sometime.

Let me hear from you and best wishes.Again, many thanks for sending us such a fine program.

Sincerely,

Raymond Rohauer

Raymond Rohauer

cinema 16 inc.
exhibition and distribution of
documentary and experimental films

September 4, 1950

Mr. Frank Stauffacher
Art in Cinema
San Francisco Museum of Art
San Francisco 2, Calif.

Dear Frank:

After a three months' stay in Europe that took me to all the Western European countries, including Denmark, I have just returned to New York. Needless to say, I am not very happy to be back, both because of the load of work which awaits me, as well as because anyone who has even in the slightest gotten used to the rhythm of life in cities such as Paris does not find it very easy to re-adjust to New York.

My trip has been very successful in several respects. Not only did I take 12 American experimental films with me and present them very successfully to audiences in England, France, Holland, Denmark and at the Venice Film Festival (where we won 3 out of 5 prizes) but I also was able to get in touch with the various experimentalists and independent producers and to make important contacts. I have brought with me several films for exhibition and distribution in the United States, including Eli Lotar's AUBERVILLIERS with lyrics by Prevert, music by Kosma (Prix International de Poesie, International Film Festival, Belgium 1949), Storck's PAUL DELVAUX film, which you must show, if you have not as yet, Franju's LE SANG DES BETES, which, believe it or not is a "poetic"(!) documentary about Paris slaughter houses, also a must for your series, and LAFCADIO, an amateur experimental film, stream of consciousness style. Quite apart from this, at least 10 more films are in various stages of negotiation and will be available here sooner or later. I think I have laid very important foundations for a more active interchange of films internationally, provided a general war does not intervene.

Right now, we are in the midst of setting up our programs for the winter, and since I had so little time due to my trip, I had to take a chance and set a date for SAUSALITO without consulting you. Since this date and copy for the film is already at the printers, I very strongly urge you to make every effort to make the film available to me at that date. Please return one signed copy of the enclosed standard confirmation sheet by return air mail. What will the rental be?

Also keep me advised of your plans for the new season. If you have any series already set up and can send me your program, I would appreciate it.

Incidentally, we have arranged for a joint venture between New York University and Cinema 16 which consists of a 2 semester course on the Experimental Film, with special emphasis on contemporary American films. The lecturer is Dr. George Amberg, whom you may know.

Sincerely,

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October 12, 1950

Mr. Frank Stauffacher
Art in Cinema
San Francisco Museum of Art
San Francisco 2, Calif.

Dear Frank:

Thank you for your recent letter. I would very much like to see your San Francisco film as soon as you can send it to me. I would also like to know what arrangements you have made for distribution of SAUSALITO if any.

Thanks for letting me know about Broughton's film. I hope you will urge him to send it to me when ready for viewing - quite apart from any distribution ideas he may have.

Since your series will start not before early in the spring, quite a few more films than listed in my last letter will be available to you. Needless to say, whatever I have will be available to you. Here are the titles:

AUBERVILLIERS: black and white, 25 minutes, French commentary. No English adaptation will be available, but I will send you a translation of the script.

PAUL DELVAUX: 10 minutes, black and white, sound, and a "must" for your series.

SANG DES BETES: 20 minutes, black and white. Most probably you will have a 16mm. black and white print with an English sound track. If not, a 35mm. print with a French sound track

LAFCADIO, 15 minutes, and ELIZABETH, 10 minutes, both black and white silent. These are by far not as good as the other films, but are interesting examples of the type of amateur experimental film making now going on in France.

The following films are all from Denmark; none of them is an "accomplished masterpiece", but all of them are sufficiently interesting to warrant their inclusion in your series. In concept and execution (they were all shot on 35mm film) they are quite superior to the average type of present day American experimental film:

Abstract Films by Soren Melson: ROOM STUDY 1, 2, and 3, PARABEL, THE TEAR, PUNKT PRELUDIUM. Every one of these is about 3 minutes each, black and white, hand-drawn directly on film, with jazz or modern music.

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October 12, 1950

FLUGTEN (ESCAPE), black and white, 10 minutes, study of a "murderer in flight", drum solo, produced by Albert Mertz and Jorgen Roos.

LEGATO, 4 minutes, black and white, abstract, animation, by Henning Bendtsen, modern music. Very unusual and charming.

Several more Danish and other films will arrive here shortly, including SHIPYEARD, a thoroughly "experimental" documentary by Rotha which surprised me by its over-all excellence. This has never before been available in America.

Needless to say, I will help you in reference to the Peterson films, as I am sure that he will make every effort to get them returned to me without delay, and also to see to it that Cinema 16's activities are mentioned in the article. I am afraid you can not keep the films longer than for about five days. Would you have to know in advance or could we just send one or more of the films whenever they are back in the office?

Very sincerely yours,

Amos Vogel

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October 30, 1950

Mr. Frank Stauffacher
Art in Cinema
San Francisco Museum of Art
Civic Center
San Francisco 2, Calif.

Dear Frank:

We have had some bad experiences with the mails and railway express recently, indicating that shipments take longer than they ought to.

Would you therefore ship SAUSALITO as soon as possible so that it will be sure to reach here by the 8th of November.

Sincerely yours,

Amos Vogel

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cinema 16 inc.

exhibition and distribution of documentary and experimental films

November 28,1950

Dear Frank,

while trying to make out your check, I suddenly discovered that no price had been set. Will you let me know what is involved, keeping in mind that what with the draft and higher living costs, C 16 isn't doing so well;and that the film was shown on one less date than originally planned(due to insufficient enrollment)-it was shown on November 12,22,26. Send me a bill & I'll pay you immediately.

The reaction was surprisingly good- applause at every showing,with the usual few hisses for any experimental film thrown in. Lewis Jabobs was quite impressed. Richter left before I could get his reaction. Harrington & Markopoulos also saw it.

What surprised me was the amount of laughter it provoked. The eye looking at you-the man behind the pole-theman with the violin case(?)walking in slow motion - were sources of endless merriment. To me,it was far more a nostalgic and emotionally subdued reminder and recreation of a mood connected with a place to make me laugh heartily. Afterhaving seen the film so many times,I can also be more specific in stating that a)I consider it definitely as one of the very much more successful contemporary experimental films b)I think there are sequences that should be shortened or changed. The introduction of the eye,etc(see above)although quite intentionally introduced,breaks the prevailing mood too completely. In addition,some of the sound track changes are too abrupt.-Incidentally practically everyone I've spoken to,liked"landscape"better than"song"

It is also interesting to note that the film serves very well as an introduction to the experimental film-ie people find it possible to understand the manipulation of realistic elements in a creative manner & to identify with your intentions.This is far less possible for the average audience with a Peterson filmlet us say.

Let me know what you think about the above. How are your plans for a spring series coming? There may be a delay on the availability of SANG DES BETES due to difficulties I'm having with the French producers who insist on making a spoken English version, instead of subtitles,not realizing the limited earning possibilities of such a film in America.

Sincerely,

59 park avenue, new york 16, n. y. • mu 9-7288 mu 9-7298

Amos Vogel
Executive Secretary

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cinema 16 inc.

exhibition and distribution of documentary and experimental films

January 9,1951

Dear Frank:

all our films except SANG DES BETES will be available to you in March. I'm having difficulties with the producer of SANG DES BETES re an English version. Without going into the complicated details,here's the set-up: ~~it~~you could show the film if a)yoU'd be willing to run the French 35mm print,no English titles on your first March program and if b)you could have the museum pay around $40 for the showing. Our expenses for this film have been & will continue to be terrific and due to the very special nature of the film,it will be almost impossible to recoup them. SANG DES BETES is a sensation; needless to say,it will probably drive away your customers,unless they are the true avant-garde. Personally,I consider it one of the best short films made anywhere during the past 10 years.

but I can send you translation of script. In any case, commentary is rather unimportant in this film.

AUBERVILLIERS - no English titles.But I have a complete script plus cues,which we used at our showing this month,i.e. we had a speaker who broke in over the mike on the French soundtrack. Very successful. You'd have to rehearse once or twice.

LAFACADIO and ELIZABETH- definitely not "great",rather crude & a bit amateurish,but very interesting as examples of European work.Worth showing with these reservations clearly indicated.

SHIPYARD-sound quality not too good on our print,unfortunately.You'll have to adjust volume often during showing, since commentator & various important background noises & music are not on the same level.

You should have let me know that there was a problem concerning Berkeley Cinema Circle. Needless to say,under no circumstances will we give "firsts" to anybody but you.This includes the present titles.

Incidentally,we will no longer rent to Berkeley at all. They just ~~xxxxxxxx~~ lost a print of GEOGRAPHY OF THE BODY-claim they sent it uninsured parcelpost,ie it cannot even be traced at the p.o. Can they be trusted?Are they in any way connected with Rohauer and the "type of deals he engages in according to you? IF the print of GEOGRAPHY happens to turn up somewhere or if you know or can find something out about this matter,I'd be very grateful. This is the first print that has gotten lost ~~xxxx~~ since we started & it's peculiar that it should have been the GEOGRAPHY with its nudes etc..

I'm enclosing new supplement & old catalogs.Do you want to show any other of our films?

PS- PLEASE BOOK FOR SPECIFIC DATES IMMEDIATELY

Sincerely,

59 park avenue, new york 16, n. y. • mu 9-7288 mu 9-7298

Jan.6,1951

Amos Vogel
Cinema 16, Inc.
59 Park Ave.
New York, 16, N.Y.

Dear Amos,

These first few weeks of the New Year have me catching up with my long-neglected correspondence pertaining to the film world. For the last two and a half months I have been virtually buried in a shooting studio and a cutting room trying to fulfill a contract with an advertising agency for nine rather elaborate TV commercials. It has been a harrowing experience because it was not only new to me, but to the advertising people as well. But now we can take a sigh of relief because we are both satisfied- the advertisers and I. Stop-action photography, under pressure, is a real back-breaker. You may catch them on the Eastern networks as they will be released all over. They advertise Starkist Tuna! So much for the reason for my prolonged silence.

Thank you for your interesting report on the reaction to my SAUSALITO. All of the criticisms are quite valid, and I am aware of them. I did not want to change it, however; I felt it legitimate to let it go as a truly experimental piece, with the good and bad left as they were; in the nature of a "sketch". For I feel an experimental film carried to the a point of perfection can really no longer be called experimental; it then becomes a film of a particular kind, a finished film,even if the subject and treatment are bizarre. And besides, I could not feel my way accurately in saying what I wanted to say until I had said it, and then let the statement live its own life, on its own, with audiences. What was wrong with my film then became obvious - as I expected. What I was trying to do was convey a mood, an atmosphere - but puncuated with just enough satire to prevent its becoming pretentiously arty. So if audiences are moved to laughter, I am gratified. I find the reaction here is the same; and it was so in Los Angeles too, at the Coronet Theatre.

I was just down in Hollywood over the New Year weekend, seeing acquaintances again. I met Harry Leonard, of "Sight and Sound", and he is eager to see the collected work of our S.F. Group, so whenever you find it convenient, let me have Peterson's films so that I can prepare the whole list for him. Then I'll make a date with him, and drive down. I'll certainly have Cinema 16 mentioned. I saw Man Ray, Jay Leyda, John Whitney and Fischinger. Fischinger has built a very curious "machine" consisting of various movable screens and colored lights behind which he stands and"creates" abstract compositions to music on records. He has not made a film in conjunction with it yet, but I think it would be a riot at one of our showings, as I found last year that the "live" demonstrations - the Jim Davis plastics, and the live bop band with Harry Smith's films was a great sensation.

Here in S.F., Harry Smith is working on a three-dimensional abstract film which will require colored glasses to be worn by the spectators. So far I have not inquired into the feasibility of this scheme, but I shall do my best to present it if costs allow. Broughton is working full-time on his new film, to be called SEXTETTE; and I am about to go to work finishing up the film on San Francisco. Arledge is working spasmodically on a new dance film. Until I delve deeper into trying to get this coming series started, I have no more information for you as, aside from these items, I've been too out of touch with the field.

Which brings me to the coming series, which I tentatively have planned for these dates: March 9, 16, 23, 30. I put it ahead one month in order to allow Broughton, Smith, and myself time in which to finish our respective films. Now, those are the dates, and since I have not booked anything yet, I would like to start with the titles that you mentioned back in November.: AUBERVILLIERS, PAUL DELVAUX, SANG DES BETES, LAECADIO, ELIZABETH, ### The Danish films, and Rotha's SHIPYARD. You see I have just gone right down the list in your letter. Will they be available to me in March? If so, let me know at your earliest convenience, and I will by then be more organized and will have settled on their order. However, if the Berkeley Cinema Circle is going to show them before March, I would not care to show them, naturally, because it would reduce Art in Cinema's reputation for firsts, as you can readily understand.

Raymond Rohauer, in Hollywood, is running the Coronet Theatre on an every-night basis, showing a great, rather indiscriminate variety of material. However, he does seem to get his hands on some very peculiar items which he must salvage out of the dust in the back rooms of film vaults. He is disarmingly free with his sources, although some of them are so shady that he won't reveal them. However, after spending a couple of hours ##### with him and taking notes and addresses, I have the impression that I could forage some interesting films. Since I have not organized my notes yet, or really inquired into their worth, I won't take the trouble now to hand them on, because they are in too confused a state. But I will certainly send on to you what is worthwhile in the slightest degree.

Let me hear from you as soon as possible. And let me know your future plans. I am enclosing a special delivery stamp in order to expedite your reply. Thanks again for your sincere words on SAUSALITO. I hadn't time to send a rental invoice. I'll enclose it. But the main thing I'm concerned with now is the setting up of the new series here, so let me know.

Sincerely,

Thanks for the Xmas card!

January 13,1951

Dear Amos,

Due to previous commitments on dates, my series has been forced up to March 30, April 6, April 13, and April 20. I am at present having trouble arranging dates and films together. However, as it looks now, I'd like to have AUBERVILLIERS and SHIPYARD from you on April 6, also the 9 mimute Danish group, THE TEAR, etc., on that date also. On April 13, LAFCADIO, ELIZABETH, ESCAPE and ROOM STUDIES 1-4.

It isn't possible for me to show 35mm. this Spring at the Museum because the projectors have been removed, and new ones won't be available. However, I am planning a series at Berkeley, as I did last year, and then, of course, 35mm projection will be available. Nevertheless,it is distressing that I can't use SANG DES BETES here at the Museum because of that. I don't mind the absence of an English commentary. I would be willing to pay $40.00, as you mention. Here's a proposition: What would a reduction print cost in New York? Naturally you don't have the negative, and a reduction from a positive always suffers, and perhaps you have no right to make a reduction in the first place. But I was thinking that we might be able to foot the bill for such a reduction, which would leave you with a 16mm print of it for nothing, and it would be our payment for merely showing it here. At any rate, I notice that, in connection with this film, you say that I can show it - the 35mm - if I use it on my <u>first</u> March program. Does that mean it will not be available later in March or early in April for a Berkeley showing? Follow these questions closely, as I earnestly want to show this film here if I possibly can, and I'm willing to pay a reasonable premium for doing so.

Next: You didn't mention THE WORLD OF PAUL DELVAUX in your last letter, and this in another one that I am especially eager to include. Let me know about this, too.

Thank you so much for respecting my natural desire to show "firsts" here in this region. I do appreciate that. Although the Berkeley Cinema Circle really does not offer a great deal of competition, still, they are close enough to take the wind out of my sails if they could - and don't think they wouldn't, either, if it were possible. I do not know them very well. They are composed of a group of students from Cal., and they seem to be doing okay, that is, they have a membership of a couple of hundred, and their programs and financial arrangements seem to be satisfactory. I started out by wishing them well enough in their enterprise because the kind of films that they planned to show were not exactly my line, and such a group is a good thing. But then they try to enroach on the experimental field, without much understanding at all, in the most brazen and studentish manner, and I slightly resented that. I don't think they are capable of stealing prints- as in the case of GEOGRAPHY OF THE BODY - they don't appear that underhanded. But then one never knows. If I encounter any of them, as I do from time to time, I'll make a guarded inquiry.

And if GEOGRAPHY happens to turn up at some showing here of in Berkeley, I'll find out about it for you. As I say, though, as a group they are not particularly disposed towards shadiness, although perhaps one individual might do something out of hand.

I did not mean to give the impression that Rohauss himself was shady, either. Actually he is not a bad guy at all and I don't think that he would pirate prints himself. But he does know a great many people in Hollywood, and through them he gets access to films that might have been pirated by someone else. His biggest fault is in not having much taste or discrimination when it comes to picking good films. Anything goes with him as long as its showable, and the more mysterious the source, the better the film, as far as he's concerned. Otherwise, he does business promptly, and fairly. He is not connected in any way with the Berkeley people, who are novices.

Where did you get BATTLE OF SAN PIETRO? That was one item I thought wouldnever see an audience. I'm curious.

Actually I have found nothing substantial yet. You know, tthis series was inspired by your letters of last October, when you told me of all these intriguing titles, and I immediately wanted to plan a series around them - using them as a core. That is why I'm so anxious to include them all, if possible. Other than that, I want to get LE REGLE DU JEU, available now on 16mm from an outfit in Chicago. It was shown in N.Y., but not here yet. I may be obliged to give this title up, however, if it turns up at a commercial house.

Whatever I find of new interest, I'll let you know right away.

Thanks so much for your prompt reply, and the check. Let me hear from you as quickly as possible - I'm in that anxious state.

Sincerely,

January 21,1951

Dear Amos,

Okay, I won't send any more special delivery stamps, but it was done, as you said, for the reason you mentioned. At any rate, thanks so much for your prompt replies.

I would like to book the DELVAUX film for March 30. If that is not feasible, then April 6 - but the earlier date is the best. Let me know which is best for you.

The other dates are set, then. I have written to Al Hemsing regarding the BATTLE OF SAN PIETRO, and hope I have some luck with him.

The dates for the Berkeley series are not decided yet, but as I said, it will be sometime in April. As soon as I have a date for SANG DES BETES, I'll let you know immediately. However, if you see the possibilty of a 16mm print for use during April here at the Museum, let me know, as I want very much to have it on that series also.

Best,

Frank

30 Norman St.
Dunedin, N.Z.
Feb. 13 - 50

Dear Frank:-

So sorry from you to my letter written in May from Los Angeles - is from a letter written in June from me. However I finally received - very recently - the negatives of my photographs from Martin Metal. Sorry to add not very many letters of mine.

I had hoped to return to Los Angeles this month - but the film or Maine is dragging out longer than I anticipated. I must go back again to Maine - perhaps next month - to finish shooting the final sequences. I sent the final cut + edited version of "Tomorrow" to Frank Lloyd Wright last month. Received a very pleasing telegram from him - so hope he will see me before I go on - personal entertainment (Wright is dropping at the moment to have it).

Sent my suggestion that I present one of my pictures to the S.F. museum have encouraging reply from the museum - Dang - got that you return the pictures + my photo - eight to me Rail Express at your earliest convenience with best regards -

Jim Davis

MAYA DEREN 61 MORTON STREET NEW YORK 14, N. Y.

September 17, 1950

Fank Stauffacher
San Francisco Museum of Art
Civic Center, San Francisco, California

Dear Frank:

Just a note to tell you that , if you are still interested in getting THE PRIVATE LIFE OF A CAT for any part of your series, you can get it from me, as I am handling it for Mr. Hammid during his absence in Italy.

How is the film series working out altogether? And you, yourself?

There has been some interest in California -- Los Angeles-- in bringing me out for a lecture tour. If a number of places got together, it should be quite possible. The consensus of opinion seems to be that I am a fairly lively lecturer, and I certainly would enjoy meeting the San Francisco group, and perhaps it would give a bit of something to your series . Would the San Francisco Museum be counted in on such a plan?

Do let me know, and perhaps it can get lined up.

My best wishes, as always,

Sincerely yours,

Maya

Sept.22,1950

John Simon Guggenheim Memorial Foundation
551 Fifth Ave.
New York City, N.Y.

Gentlemen,

Would you please be so kind as to forward to me entry blanks, information, etc. for the purpose of submitting an application for a Fellowship.

As the time before the closing date for this year's applications is very short I have enclosed a special delivery stamp for your return.

Most sincerely yours,

Frank Stauffacher
Art in Cinema

Mr. Thomas Brandon
Brandon Films, Inc.
1700 Broadway
New York 19

~~Will show AI-YE also requested.~~ at Museum
~~Send~~ ~~Please pardon delayed reply.~~

Frank Stauffacher

IS NOVEMBER 9 TOO LATE FOR
PREMIERE OF AI-YE.

Brandon Films
INC.
1700 BROADWAY • NEW YORK 19, N. Y.
CIRCLE 6-4868

Brandon
INTERNATIONAL
FILM CLASSICS

Cable: BRANDIFILM

September 27, 1950

AIR MAIL

Mr. Frank Stouffacher
c/o San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Mr. Stouffacher:

We are now arranging a nation wide series of local premieres for the new prize winning film, AI-YE (Mankind), which was written and produced by the noted artist, Ian Hugo. The film was awarded prizes at the Venice International Film Festival and the Cleveland Film Festival this year. The American premieres will take place during October with plans already set for Cinema 16 in New York to put on 4 special showings in October.

Would it be possible for you to exhibit this film during the latter half of October? If this could be arranged and if you would find it possible to cooperate by inviting a list of educators, program organizers, artists, etc., we would be perfectly willing to waive any rental or lease fee.

The producer's wife, Miss Anais Nin, author and lecturer, is scheduled to be in San Francisco on lecture engagements during October, and would be willing to attend your premiere and introduce and discuss the film.

We are enclosing complete data about AI-YE, and by mid-October we will be able to send you some still photographs.

Would you be kind enough to wire us collect as to whether you are interested in the above suggestion or not?

Sincerely yours,

BRANDON FILMS, INC.

Thomas J. Brandon

Thomas J. Brandon, Pres.

encl.
TJB:eod

cc: Miss Anais Nin

NEWS

BRANDON FILMS, Inc.
1600 Broadway, New York 19, N. Y.
CIRCLE 6-4868

(new address: 1700 Broadway)

FOR IMMEDIATE RELEASE, please
9/1/50

AI-YE" (MANKIND), NEW YORK OF FILM ART IN COLOR,
TO BE RELEASED BY BRANDON FILMS, INC.

"AI-YE" a new creative approach to interpreting the ageless story of mankind, will be released next month for national distribution by Brandon Films, Inc.

This new color motion picture was filmed in many locales along the Pacific Coast of South America by the noted American engraver, Ian Hugo, and was completed in New York City with a rich musical score by Osborne Smith.

Haunting chants, songs and unique musical effects improvised by Mr. Smith, talented young Negro composer, are integrated with the beautiful color photography creating a meaningful document which does not carry and does not need a spoken commentary.

The name "Ai'Ye", meaning "Mankind", comes from the language of Nigeria and is fitting for this universal story which transcends language and national barriers. The plain people and colorful lands of the semi-tropics are the natural actors and "sets" for "AI-YE".

Katherine Dunham, noted ethnological dancer, and other authorities in the art, education and music world have hailed Mr. Hugo's production as a distinguished modern work of cinema art. Miss Dunham has said of "AI-YE": ... "a wonderful film...each shot made for a particular effect...music and chanting used as it should be: to build up story and heighten dramatic values... filmed through the eye of an artist..."

For information on rental or sale price, write or call BRANDON FILMS INC, 1700 Broadway, New York 19, N.Y. CIrcle 6-4868

# # #

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS: FRANCEACTU

A. F. FILMS, INC.
Les Actualites Francaises
1600 BROADWAY - NEW YORK 19, N. Y.
PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

October 2, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco 2, California

Dear Frank:

It has been a long time since last I heard from you, and I am wondering what you are up to. I do hope you have had a very pleasant summer and are raring to go for the coming season.

I notice that you have booked your film, SAUSLITO, at Cinema 16, and I wonder if this means that you are not interested in our distributing the film for you. I would like you to know that I am not "cold" on experimentals. From the last few weeks, it appears that bookings are picking up considerably. One of our best sellers is LIGHT REFLECTIONS. It follows with PROEM, TOCCATA MANHATTA, ODD FELLOWS HALL and MOTHER'S DAY. This is pretty much the line-up.

Nevertheless, bookings are coming in and I feel more inclined to take on more experimental productions. I think it is important in view of this unexpected interest that we continue searching out for new experimental material, and I would be most grateful for your help and assistance.

The requests for experimental films are now coming from what we consider the non-esoteric groups, and it is for this reason that I am perking up as it was there that I wanted to get in more films and not the places that are actually looking for such films.

I am enclosing herewith descriptive material of some of our latest releases and the prospects of many more interesting films to be added to our collection from abroad is very good. The films to come are more on the type of what I consider our A.F. films. I am sure you can understand this differentiation.

Do let me hear from you soon, Frank, and keep me informed of what is happening on the exhibition and the production end of films.

With kindest personal regards,

Rogabord

RK/mf
Encl.

Oct.4,1950

Dear Jim,

I am really ashamed to even show my face after neglecting to answer your letters for so long that you had to write your recent one in which you say that lest the Museum not know how to accept your gift of one of the plastic objects...etc. I feel immensely embarrassed; please forgive me. Of course the Museum was delighted to have that gift, believe me. It has been my fault entirely that you did not receive ackowledgement and thanks until now. All I can offer for justification is that I have been terribly busy away from the Museum, and when I did come in once a week or so to read mail, I'd place it in the "to answer" section, and then neglect to answer it promptly. Meanwhile the months go by so fast .....

As for your other objects and the spotlight, they are all right here in the closet where we placed them that Saturday you left. Shall I continue to hold them until you do return? It is, of course, absolutely no inconvenience either way. They do not take up a bit of room, if you wish to leave them here for the time being.

You do not seem, at least when you first mentioned it - very enthused about tackling the Marin film. Yet by now you are probably deeply concerned with it, and I do hope it goes well. It is a superb project, almost incredible.

My current connection with the film world has grown thin for the summer. Not much correspondence; not much active interest, really. Letters pile up (as you see); I acquire a sympathetic headache whenever I approach that roll top desk of mine. Yet the interest is there, perhaps slumbering until the evenings get darker a little earlier and there is a zest in the air. However, I have decided not to put on a film series this Fall, but wait until early next Spring when I hope I'll have more time, and a better selection of films to choose from. And a film of my own, I hope. Broughton will have a new one by then also.

I have not heard a word from Rosalind, but perhaps if I look through my unanswered letters I will discover the reason why no word from her in the form of a letter still to be answrered. In this connection I am somewhat amused, if puzzled, to see Brandon giving such a big build-up to that film of Mr.Ian Hugo entitled AI-YE. They have asked if I would preview it, or present it, here on the Coast. I do know through Broughton that Rosalind just would not touch it when he (Hugo) was looking for a distributor. She just couldn't stand it.

Let me again say right here how much we all appreciated your being here on Art in Cinema last May, how deeply grateful I am, personally, to you, for waiting here almost a month so that you could put on your damdnstwallogefor Art in Cinema. I have never really adequately thanked you for what turned out to be the most brilliant and successful of all Art in Cinemas.

those extra clippings for you from the San Francisco News - the article by Nan White. In one of your letters you asked me for her address. You could reach her, care of the San Francisco News, Howard nSStreet, S.F.

There is little other news to tell from this end. I have not seen Metal or Sibyl except a few brief times. Occasionally an interesting film person comes through town and I have lunch with him. Jay Leyda, the translator and editor of Eisenstein's two books was here last week and, like a gong, sort of kindled my enthusiasm for film matters once again, at the end of summer. The Coronet Theatre in Hollywood ran my own films last July -with apparent success. Enough, anyhow, for Harold Leonard, the U.S.corresponant of Sight and Sound to want to do an article on them -which always makes one feel rather good. Vogel of Cinema 16 will show SAUSALITO in November. I've written a rough script for an experimental documentary on San Francisco which I think will be good if I can ever get going on it.

I would be very interested to hear more of the progress on the Marin film. When do you think you will be returning to L.A.?

Again, please forgive my tardiness....

Sincerely,

Oct 4,1950

Dear Amos,

I'm in the midst of my S.F.film which I think ought to be quite striking. If the effect continues to be good I may try to reshoot it on 35mm. and unload it commercially. At any rate, it will be finished by next February - March at the latest. So will Broughton's. I'm planning to put on a series here at that time, and would like to know to what extent those titles that you mentioned from your very good European trip will be available at that time. (AUBERVILLIERS, DEVAUX, LE SANG DES BETES, LAFCADIO.) If they are available then, I'd like them. However, let me know if they are booked to any other film group in this region before that date so that I won't stick my neck out with over-confidant publicity as I've done several times in the past.

Now here is a rather special favor I'd like to ask of you. Harold Leonard, the U.S.correspondent for Sight and Sound, saw SAUSALITO and ZIGZAG at the Coronet Theatre in Hollywood a few months ago, and was apparently impressed enough to want to do an article on them and the whole San Francisco group of film makers. The only others films he's seen from here are MOTHER'S DAY and THE PETRIFIED DOG. He would like to see all of Peterson's work, or as much as possible. I can gather prints of most everything else from around here, but Pete is incommunicado, and you are the only one who has Pete's films. Would it be too much of a thing to tie them up for a week or so by sending them to me so that I can show them to Leonard? Naturally I could not pay a regular rental fee for this, but, of course, would handle any or all expenses. At any rate, let me know as soon as possible. I would certainly appreciate any aid you could give me in this.

SAUSALITO will be with you by the 7th of next month.

Best,

30 Nassau St.
Princeton, N.J.
Oct. 7 - '50

Dear Frank:-

Well — thanks and you are still alive — and well! I really was beginning to think that you were dead. Seriously — so am most pleased to have you letter today. You might as well keep the eight + the other pictures until I can get back to the west coast again. I don't know just when that will be — for the Marin film drags on + on and I can't leave before that is finished. But I would leave tomorrow if I could — I have no desire to stay here longer than absolutely necessary. The Marin film worries the hell out of me — for I feel my responsibility — and my lack of experience + technical training — so much. But Marin has been wonderful — and after two trips to Maine this summer and living in the same house with her — she is my favorite person — as well as my favorite painter. There is no one to compare with him.

I sent out to Wright my little film on "Toiletries - West". It isn't much of a film — as I see it as I've seen it two times. But — to my amazement — Wright likes it — and has written a little essay — originally to be narrated with the film. So now I am getting a sound track

made for it (with narration — and a Beethoven quartet, because of rights problems for Beethoven) — so that Rosalind can distribute it. Finally got the sound tracks done for "Cabaret" & "Light #1" so that is out of the way and in Rosalind's capable hands now.

She was upon "Sarabella" — which I see "Cinema 16" is showing. But I still think someone should do something with "Fig-Jog" which I like so much. What new things are you doing?

Well — enough of this — but I was very glad — and relieved — to hear from you. If and when I get west again I see both you & Rosalind & seeing you. and stay to me on the basis

Jim — I need it.

Affectionately —

October 20,1950

Harold Leonard
617 South Sweetzer(?)
Hollywood, Calif.

Dear Mr. Leonard,

Jay Leyda, up here recently, brought me word from you regarding my films that were shown at the Coronet Theatre a few months ago. I understood him to say that you might sometime try an article about our sometimes-cinematic experimental group, and he suggested that I write you in this connection. I thought I was going to make a trip to L.A., but I find that I can't right at this time.

If this is true, I would like to somehow gather up all the films that we have made, and let you see them. Sidney Peterson's films - five or six of them - are all handled by Cinema 16. I wrote to Vogel last week with this in mind, asking him if I could get them all out here, when convenient, for the purpose of showing them to you. He replied that it could be done as soon as he can collect them. There is quite a bit of other material that I know you would be quite interested in. I am trying to make a film - this time on 35mm - about San Francisco; James Broughton has a new film in progress, and several other new items are languishing for want of funds to provide sound tracks.

At any rate, I'm writing you in the event that you do contemplate such an article someday. Your interest in our work is extremely gratifying, and I do hope to be able to meet you in the near future.

Sincerely yours,

Frank Stauffacher

October 20,1950

Mitchell A. Wilder
Colorado Springs Fine Arts Center
West Dale Street
Colorado Springs, Colorado

Dear Mr. Wilder,

Please allow me to apologize for such a long delay in answering your letter of July 26 regarding a film series, or a possible film series. I have been away from the museum almost all summer, and my mail has piled up,since I have no one to answer for me in my absence.

I think the best answer regarding the setting-up of a film series at The Fine Arts Center, in the light of what you say about the type of film required at this time, is to suggest that you select from both the Museum of Modern Art Film Library catalogue, and the Brandon Film catalogue (1700 Broadway, N.Y.C.). Perhaps you already have these catalogues. They contain just about everything available on 16mm. necessary to organize good, interesting, yet at the same time, entertaining film programs. The task of selecting the films, setting up the actual mechanics of showing them, providing publicity and program notes, etc., is another matter, and this latter part of it is, in my opinion, almost as important as selecting the films. It seems to me that too many such film showings go awry through a lack of thorough attention to proper publicity, and the general amateurishness of the showings themselves. In other words, there should be someone in connection with film showings who has an understanding, a "feel", for the film medium itself.

That is probably one large factor in the success of our Art in Cinema programs here at the museum, and those that have been given at the University of California. Of course, these Art in Cinema showings have,at the core of their direction,an attempt to provide a show-window for contemporary experimental films. That also is part of their success.

It is difficult to say how much expense would be involved and how much my own fee for consultation would be in connection with helping you prepare a film series because all of the conditions are so variable, and I would have to conduct it long-distance, as it does here,and at the University of California, we know beforehand that we shall have a full house. We know approximately how much will be taken in, how much our expenses will be, and therefore, what fee I can fairly take for my job as director. The film showings are organized with the possibility of spending considerable sums in order to get exactly what we want since we will publicize them to such an extent that we will be assured of their success. Art in Cinema has, however, gathered a certain momentum by this time, and is fortunate in having quite a large following that it can count on.

The Art in Cinema showings given at the University of California are booked through the museum. In other words, the University does nothing except provide what publicity I ask of them, handle the ticket sales routinely through their Extension office, provide the theatre, the projectors and the projectionist - the latter two being permanent installations at the University. I select, arrange, book, and deliver all of the films to them, together with the required number of program notes, mimeographed. The rental charges for the films are paid for by me through the museum. All proceeds from the ticket sales are kept be the University. They pay me a flat sum to include both my expenses and my fee. Roughly, that amounts to about $100.00 a showing. The last series given, (an announcement of which I am enclosing) amounted to $500.00 charge to them out of which I paid for all film rentals. This amount was based upon the fact that their theatre has a capacity of 800 seats, and that the films used were both 35mm. and 16mm. - a factor in increasing rental fees.

I give you these figures candidly to indicate the difficulty in arriving at a fair consultation fee, and also to raise the question of the actual extent of my consultation.

This answer to your letter is so late that the subject may now be past. However, I would be happy to cooperate with you in any way.

Most sincerely yours,

Frank Stauffacher

SOCIETY OF CINEMA ARTS

"DEVOTED TO THE PRESERVATION OF FILM ART"

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HOLLYWOOD 46, CALIF.
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J. K. CRISWELL
(KFWB Radio Star)
HOLLYWOOD, CALIF.

Oct.22,1950

Dear Frank:

Your continued silence and lack of response to my many letters have let me believe that something must be wrong.

In fact, I have been quite curious whether you have received your films in good shape and record. The check for the $50.00 was sent to you a few days after the showing.

I would feel much better if you would drop me a line, at least to let me know if everything is alright.

Looking forward to hearing from you,

Best regards,

Raymond

Raymond Rohauer

P.S. Please mail me a copy of your latest series.

October 27,1950

Raymond Rohauer
Society of Cinema Arts
858½ Hilldale Ave.
Hollywood 46, Calif.

Dear Raymond,

Really I'm sorry not to have acknowledged reciept of both the films and the check. Just at that time I took a vacation, and after getting back I did very little with the museum or films in general. Said films and check were, of course, received okay, and I want to thank you. (Sight & Sound)

Harold Leonard must have seen the films at the Coronet when you showed them because he sent word up here that he liked them, and might want to do an article on them.

We are not planning to have a series this Fall. We're putting it over till February of next year because I just havn't the time right now to devote to it, and I have not located enough material. Also, I am making a new film on San Francisco, and would like to have that finished in order to present on a new series.

I have the titles that you sent to me from time to time - as being available on my next series. Let me know if you have additional discoveries. I cannot offer you anything new right at the moment but I suspect that by the time I get ready for the coming series I will have things for you.

However, I am planning <u>one</u> program to be given here November 9, organized principally because Brandon asked me to run Hugo's AL-YE in conjunction with a talk about it by Hugo's wife, the writer Anais Nin. I need a few more things. I thought that this would be the place to include Vorkapich's LIFE AND DEATH OF A HOLLYWOOD EXTRA, and his other "mood" films. I have written to him. Could you give him a ring for me, and ask him if he would please help me by replying? I ask this of you because you told me that you had already once spoken to him about my desire to show his films. I would most certainly appreciate your help on this score.

Best of luck, and thanks again.

Frank Stauffacher

October 27,1950

Slavko Vorkapich
2100 Benedict Canyon Drive
BeverlpyCanyon Drive
Beverly Hills

Dear Mr. Vorkapich:

Would it be possible to rent LIFE AND DEATH OF A HOLLYWOOD EXTRA, MOODS OF THE SEA, FINGAL'S CAVE, for use on a film progtag to be given here at the museum November 9?

Raymond Rohauer has given me your address, and has written me that he spoke to you about our film programs. He suggested that I write you about rental of your films.

Since time is short for me to get out announcements I am enclosing an envelope with a special deliveryystamp for your convenience in answering.

Sincerely yours,

Frank Stauffacher

October 27,1950

Philip J.Leff
947 West 34th Street
Los Angeles 7, Calif.

Dear Mr. Leff,

On short notice, I am trying to get a single program of films together for a showing here November 9. Would your SYMPHONY IN MOTION be available for a showing? I notice in your letter of May 7 mention of your starting a new version of it. If that isn't completed, the old original version would be fine.

Let me know right away by Western Union collect to me here at the Museum, as I am stuck for time.

Sincerely yours,

Frank Stauffacher

October 27,1950

William Dennis
2506¼ West Seventh Street
Los Angeles 5, Calif.

Dear Mr. Dennis,

Would it be possible to rent for one showing a print of McLaren's BEGONE DULL CARE, November 9th,1950?

Let me know as soon as possible.

Thank you for your courtesy.

Frank Stauffacher

370 First Avenue,
New York 10, N. Y.,
October 28, 1950.

Dear Frank:

Thanks for all your kind words re SATURDAY REVIEW. I am impressed by the drawing power of that magazine. Maya Deren dropped me a note to say the same thing, and Rosalind Kossoff noted an up-jump (Orwell type word) in her mail after the piece appeared. Which pleases me very much. Now Cecile Starr, the regular 16mm reviewer for SRL, tells me that one of the publishing houses wants to put her columns for the past few years between covers - and she wants to include my article. So there may be more inquiries in the future. The book is due in early Spring.

Anent ART IN CINEMA, Amos Vogel has returned from Europe with a whole flock of new experimentals. He hasn't announced them yet, but I am sure you can get a good start on your next program right there. (I now turn over your letter and discover that you are working on just that already. My, you San Franciscans work fast!) Most interesting to you will probably be the group of Danish experimentals hand-drawn on film, a la MacLaren. I might suggest as an interesting feature for your series, PARIS 1900 (Oxford Films - 35mm only at present). It was badly received by the New York critics, but I think it has a good deal more merit than the recent American compilation films - more insight into the feel of the times, more social purpose, and of course the special attraction of the artists: Caruso, Chevalier, Réjane, Bernhardt, Renoir, Debussy, Gide, Rodin and many more. They all appear briefly, but cast their spell over the proceedings... I look forward to SAUSALITO at the next Cinema 16 presentation.

Do you know the films of Robert Bruce Rogers? When I got back last month I found a long, irate letter from him - probably inspired by the SRL article - directed not at me, but I guess at people in general who don't think about avant garde films the way that ~~he~~ does: "more related to music, more related to dance, more related to a phonograph recording or to a moment of an 'all-over' state of being - more related to any of these than it ever will be to 'film' or 'cinema' in any customary sense..." I have yet to see any of his pictures (Rosalind has two of them), but I wonder if even they can make clear just what he is getting at. Anyway, they might be something for next time too.

I left the Dramatic Workshop at the end of the Spring semester. It was a wonderful possibility that ended in disaster. The people who ran the school were, to put it as simply as possible, a bunch of crooks. I guess opportunists would be the nicer way of saying it, but it comes out the same way. Instead of taking money that should have been used to pay teachers, they used the money, putting on productions that cost too much for a school of our size, hoping that Piscator would gain Broadway attention and, presumably, employment. All he succeeded in doing was piling up a $42,000 debt, of which $25,000 was teacher salaries. I could see no reason to continue - or possibility, for I would never ask my friends to work for nothing. Now I am teaching up at City College and doing free-lance publicity work until something interesting turns up. It pays the rent.

All luck on the Guggenheim. You know I will give your project all possible support if they ask me - for whatever that may be worth. I have put my name to several at one time or another, but as best I can recall, of the lot only Francis Lee ever came through to the finals.

All the best, Arthur

2100 Benedict Canyon Drive
Beverly Hills, California
October 29, 1950

Frank Stauffacher
San Francisco Museum of Art
San Francisco 2, California

Dear Mr. Stauffacher:

HOLLYWOOD EXTRA and MOODS OF THE SEA are both available. (The latter was made to Mendelsohn's music "Fingal's Cave".) Rental for each is ten dollars.

I also have a print of an interpretation of Wagner's "Forest Murmurs", but MGM Studios own the film and have kept it "on the shelf" for the last seven years.

Your institution being a civic and artistic one, they may perhaps give you the permission to show the film. In fact I would appreciate if you did request it, for that may indicate to them that--if not a commercial one--at least an artistic organization was interested.

Sincerely yours,

Slavko Vorkapich

Slavko Vorkapich

SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER SAN FRANCISCO 2, CALIFORNIA

WILLIAM W. CROCKER, Chairman of the Board
BRAYTON WILBUR, President
GRACE L. McCANN MORLEY, Director

November 1,1950

Dear Arthur,

Thanks so much for your letter of Oct 28th, and with it, the always interesting, always helpful stimulation that your letters have always had. It is one of my lamentations that those of us here in this area who are really interested - one way or another - in film, are really so far removed from any meaningful contact with it; not, mind you, with the films themselves, but with a body of mutually interested critical people.

Yes, I do know the films of Robert Bruce Rogers. Rosalind had sent me two of them before our last series in May, but I felt that the ground he tried to cover had been covered quite a few times before by much more competent artists. I mean: it is pretty hard to beat Norman McLaren when it comes to scratching and painting directly on the film - surface. Our own Harry Smith is no sloutch either in this respect. He works directly on 35mm., spraying it, masking it, doodling on it, but in a really organized way. One of the highlights of our series last May was the presentation of Harry's films with the accompaniment of a live "bop" group. The event made notice and even a picture in Downbeat Magazine. To get back to Rogers, what you quote from him is exactly the sort of correspondence I've had from him also. It is a pity that his energy and his obviously sincere attitude toward film creation is wasted on something that, in its very limited way, has been far superceded. Yet it is one of the wonderful things about people working in the experimental film that they might suddenly turn up with a <u>real</u> incredible idea.

COLORADO SPRINGS FINE ARTS CENTER

WEST DALE STREET COLORADO SPRINGS, COLORADO

November 13, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Mitchell A. Wilder, *Director*

Dear Mr. Stauffacher:

Thank you so much for your letter of October 20 and I regret that I have been delayed in replying to it.

Since my letter of last summer, we have been forced to return to our more conventional type of program which we have had in the past, principally due to the fact that there seemed to be no other source for assistance. Your letter will now give us more tangible leads on what we wish to do next year and, with your permission, I shall be communicating with you at a later date after we know ourselves what our plans will be in the Fine Arts Center.

I realize how difficult it is to make an estimate on the costs of programs which are so miasmic. However, we may be able to pin it down to something more concrete in the near future.

Sincerely yours,

M. A. Wilder

MAW/ce

547 Sansome Street
San Francisco, Calif.

November 15,1950

Robert Offergeld

Dear Mr. Offergeld,

Enclosed are announcements and other material on "Art in Cinema". I was able to find all of the announcements of the film showings to date with the exception of one. Also enclosed is a reprint of an article on the experimental film movement that appeared in a recent issue of Sat Review of Literature. The stills enclosed are not of very good quality, but they are the best I can do at the moment.

As you can see by looking at the titles on the various announcements, they do not consist exclusively of contemporary experimental work, although the first series in 1946 did bring to the public a number of obscure contemporary workers never before noticed. The establishment of an astoundingly large audience-following stimulated an increasing amount of experimental film production.

Without presumption, Art in Cinema can take credit for instigating and developing the post-war experimental film movement in this country. This does not, however, mean to forget Maya Deren and her vital efforts to establish an audience for her own films.

A group of local film-makers have grown up around Art in Cinema, financially aided by them when possible. Some thirty-five films have been produced, ranging from purely abstract studies to attempts at serious explorations in psychology. But there have been no efforts to produce "screenplays" - thank God! - the bane of the amateur filmer. All of our work can be considered a definite spearhead, and it is a work and a movment that will continue to grow.

Re my own work in films outside of running the Art in Cinema showings, I have made three to date: ZIGZAG, FORM EVOLUTION, and SAUSALITO. The best of the three is the last one - a freely poetic type of personal documentary. As I mentioned, I'm now getting one under way along the same lines, on San Francisco. Certain methods I tried to use in SAUSALITO will be further developed in the new one. It is being done on 35mm., this time; and oddly enough, the commentary for part of it will be from Robert Louis Stevenson's writings on this city. They apply very well, even today.

PL3-6300 ext 28

LA 4-5645

I'm afraid this material and information is not too conclusive, but it is the best I can do in this short time. I'm enclosing a rather botched list of books and periodicals that have written about our movement - if it will be of any help to you. There are some very good articles on us, and those I've checked. However, I realize that you will probably be not able to take the time to look them up.

One word more about that Sat Review article by Arthur Knight: It often rankles me that we are not given credit for actually helping Cinema 16 get started - which we did. Not that it is too important, but it would appear that Cinema 16 was the first large-scale show-window for experimental films. That is not the fact. Cinema 16 was started with our suggestions and our list of film sources, and with our good will.

Hope all of this can be of some help to you in case you can find room for our mention.

Sincerely,
Frank Stauffacher
Frank Stauffacher

Enclosed also a picture of me.

Would it be possible to get these stills back if they're not used?

Published references to the work of the San Francisco Museum of Art's Art in Cinema organization:

Books:

THE FILM TILL NOW. Paul Rotha and Richard Griffith. (Funk & Wagnalls, 1950) Page 706.

EXPERIMENT IN THE FILM. Roger Manvell, editor. (Grey Walls Press, 1949) Page 133.

MOVIE PARADE. Paul Rotha. (Studio Publications, 1950) Page 148.

Periodicals:

ARTS AND ARCHITECTURE. November, 1948. pp. 8-10.

ARTS AND ARCHITECTURE. December, 1949. pp. 14-15.

CINEMA. August, 1947. "The Avant-Garde." pp. 12-13.

EDUCATIONAL SCREEN. September, 1947. Book Review. Page 181.

DESIGN MAGAZINE. January, 1947. "Art in Cinema."

DOWN BEAT. June, 1950. "Bop Band Accompanies Non-objective Films." Page 3.

HOLLYWOOD QUARTERLY. Spring, 1948. "Experimental Cinema in America." Page 278.

HOLLYWOOD QUARTERLY. Summer, 1950. Page 422.

JOURNAL OF THE PHOTOGRAPHIC SOCIETY OF AMERICA. 1947. Book Review.

SATURDAY REVIEW OF LITERATURE. May 27, 1950. "Self-Expression." Page 38.

SIGHT AND SOUND. Volume 16, No. 64. Book Review. Page 181.

THEATRE ARTS. November, 1947. Book Review.

THEATRE ARTS. July, 1949. "The Experimental Film." Page 47.

U. S. CAMERA. March, 1948. "Creative Films." Page 48.

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Form 22—Sundry Debtor Bill

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BJS

Form 22—Sundry Debtor Bill

2100 Benedict Canyon Drive
Beverly Hills, California
November 18, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco 2, Calif.

Dear Mr. Stauffacher:

It is now over ten days since I sent you the two films HOLLYWOOD EXTRA and MOODS OF THE SEA for showing at the San Francisco Museum of Art on November 9, 1950, and as yet I have not received the films nor the rental fee of 10 (ten) dollars for each film for one showing.

It is customary to return the films within two days after the showing and it is also customary for the renter of the film to pay the regular rental fee for each additional day that the film is held beyond the two days allowed for return shipping.

This is to inform you that I shall hold to the custom and shall charge you an additional $10 rental for each film for each day beginning the 13th of November 1950 and ending on the date that the films are shipped from San Francisco to this address.

Yours very truly,

Slavko Vorkapich

Slavko Vorkapich

Wm. M. DENNIS

2506½ West 7th Street | **Film Libraries** | Los Angeles 5, California

TELEPHONE FITZROY 3722

NOVEMBER 24 1950

SAN FRANCISCO MUSEUM OF ART,
CIVIC CENTER,
SAN FRANCISCO 2, CALIFORNIA.

ATTENTION: MR. FRANK STAUFFACHER.

DEAR SIR:

THE PRINT OF BEGONE DULL CARE HAS FINALLY BEEN RETURNED TO US. IT HAS JUST BEEN RECEIVED THIS AFTERNOON.

LATE TUESDAY AFTERNOON, WE HAD A PHONE CALL FROM A MR. S. VORKAPICK OF BEVERLY HILLS THAT HE HAD RECEIVED A PARCEL OF FILMS FROM YOU IN WHICH WAS PACKED OUR ORIGINAL SHIPPING CASE CONTAINING THE FILM. HE ASKED US WHAT HE WAS SUPPOSED TO DO WITH IT. HE TOLD US HE HAD RECEIVED IT SEVERAL DAYS PREVIOUSLY. HE SAID THAT THE SHIPMENT HAD BEEN MADE FROM SAN FRANCISCO ON NOVEMBER 14TH.

YOUR BOOKING ON THIS FILM WAS FOR NOVEMBER 9TH, AND THE RETURN TO BE MADE TO US ON NOVEMBER 10TH. WE WOULD HAVE RECEIVED THE SHIPMENT ON MONDAY THE 13TH. THIS DELAY IN RETURN CAUSED US A GREAT DEAL OF TROUBLE AND THE LOSS OF TWO BOOKINGS WHICH FOLLOWED YOURS.

WE ENCLOSE HEREWITH AN INVOICE FOR OVERTIME RENTAL ON THIS SUBJECT. WE ARE BILLING BUT FOUR DAYS OVERTIME, WE COULD BILL FULL RENTAL FOR ALL TIME LOST ON THIS RETURN.

VERY TRULY YOURS,
WM M DENNIS FILM LIBRARIES

Wm M. Dennis

WMD:M

INVOICE

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To SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER
SAN FRANCISCO 2 CALIFORNIA

NET CASH

CAT. NO.	TITLE	PLAY DATES	RENTAL
	OVERTIME RENTAL "BEGONE DULL CARE"	NOV 10-14	$6.00
	4 DAYS AT 50% FIRST DAY RENTAL		
	POSTAGE SENT TO S VORKAPICK TO WHOM YOU SENT THE FILM TO PAY FOR POSTAGE SENDING THE FILM TO US		.21
			$6.21

TELEPHONE: CIRCLE 7-2850
CABLE ADDRESS: FRANCEACTU

A. F. FILMS, INC.

Les Actualites Francaises

1600 BROADWAY - NEW YORK 19, N. Y.

PARIS - BRUSSELS - CAIRO - RIO DE JANEIRO

November 28, 1950

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco 2, California

Dear Frank:

I have been wondering why I have had no word from you for over a very long period of time. I had heard that you were devoting all your time to commercial television and have given up showing any films at the San Francisco Museum of Art. Naturally, I felt very badly upon hearing the latter, and as for the former, whether you think it is good or bad but certainly it must earn you money, I wish you luck.

I write you specifically to ask whether you have made any distribution plans for your film SAUSLITO. As you know I have inquired about the distribution of the film and am very fond of it. Is it possible for us to obtain it? I find that the experimental films are gaining momentum and in my opinion not faring bad at all.

I recently had a visit from Mr. Arian, who in passing through New York came in to see me. He is off to France for a long sojourn where he hopes to make films. He mentioned the film PAINTPOT produced by Bob Howard. Is there any way that I may presume upon you to give me Mr. Howard's address as I am most anxious to see the film. Realizing how busy you must be these days I still hope to have an early reply to this letter. Warmest personal regards.

Sincerely yours,

Rosalind

RK:lm

Rosalind Kossoff, Director
A. F. FILMS, INC.

November 28,1950

Slavko Vorkapitch
2100 Benedict Canyon Drive
Beverly Hills, Calif.

Dear Mr. Vorkapitch,

I am very distressed about the tardiness in returning your films, and also about the mixup with the Dennis Film Library film. After that November 9th program I had to plunge into some work that kept me away from the museum completely. The day after our Nov.9th showing, I wrapped all the films, made out all the stickers, and for once, entrusted the return shipment responsibility to the regular shipping department of the museum. Ordinarily I, personally, see to it that all films are returned - as that is part of my job putting on these film showings, and I am always very scrupulous about it. It was a mistake to entrust the simple job of writing out the shipping tags and calling the express to someone else. However, it was just impossible under the circumstances for me to do it at that time, and I made everything as clear as possible for the parties concerned. There was a mixup, however, and I sincerely apologize.

An invoice has already been made out for the rental of your films according to the original amount - $20.00 for the two. If you feel that the delay warrants the double amount, I will try to accommodate you,as I must take the responsibility regardless of whose fault it was. In the meanwhile, the original invoice will go through the bookeeper's dept., and you should receive that check in a few days.

Both films were greatly enjoyed and applauded. If, as I hope, you understand the delay was not simply irresponsibility, but a bad mistake, I would very much like to rent them once again in February at which time we are putting on a more comprehensive series of films.

Once again, please forgive this unintended delay in the return of your films.

Most sincerely yours,

Frank Stauffacher

Dec. 1st 1950

Frank Stauffacher
Art in Cinema
San Francisco Museum of Art

Dear Mr. Stauffacher,

After seeing your very fine film, "Sausalitp" I am anxious to find out about its rental imformation. At the suggestion of Mr. Amos Vogal of Cinema 16 I am writting you directly.

I represent the Silvermine Guild Film Society, a non-profit organization. Our showings consist mostly of films in the "experimental" catagory. We would like very much to show your film on Fri. March 16,1951.

Please let me know as soon as possiple the price of renting "Sausalito" and its availability on the above date.

Most Sincerely, Hilary Tjader Harris

Hilary Tjader Harris
9 Tokeneke Drive East
Darien, Conn.

Flair

COWLES MAGAZINES, INC. 488 MADISON AVENUE, NEW YORK 22, N.Y. MURRAY HILL 8-0300 6 RUE MONTALIVET, PARIS

December 15, 1950

Mr. Frank Stauffacher
547 Sansome Street
San Francisco, California

Dear Mr. Stauffacher:

As you know, FLAIR has suspended publication and we regret that none of these pictures can be used as we originally intended. However, one picture which we are retaining is still being considered for possible use in LOOK Magazine. The editors of LOOK will inform you as soon as possible what their decision is in the matter.

Sincerely yours,

Robert Offergeld

Robert Offergeld
Travel Editor

RO/m

I'm looking forward to the possibility of making use of your work elsewhere — also of clearing up the chronological confusion regarding Cinema 16! Meanwhile, why don't you let me know from time to time what you're doing

— over —

my home address:

368 East 69th St
New York 21

Regards -

RD

1304 Bonita
Berkeley 9

December 18, 1950

Dear Frank,

We would like to reserve ZIGZAG for April 4, 1950. Please send us the film parcel post special delivery on March 30, 1951 so that we may preview it. We will mail you a check for the film rental prior to that date.

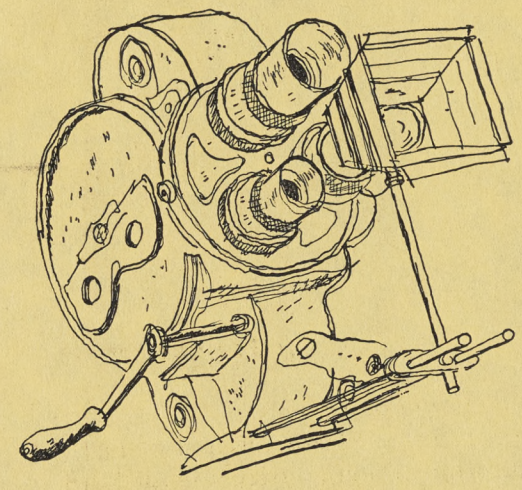
A short program note about the film would be very much appreciated.

Inclosed is a post card to expedite matters.

Sincerely,

Hank Krivetsky

Berkeley Cinema Circle



ART IN CINEMA

San Francisco Museum of Art | Civic Center San Francisco California

Feburary 24, 1951

Dear Hank,

Thanks very much for the tickets. I shall reciprocate when we have ours ready.

I've decided to have Maya Deren on the evening of Friday, April 27th, the last night of the series. How will that work out with you? I spoke to Raymond Rohauer of the Coronet Theatre down in Hollywood, on the phone, and he is aggreable to working with us in sharing her expenses, as well as is Barbara Kennedy of the University of Washington Instructional Materials Center.

Thanks again.

Sincerely yours,

Frank

1304 Bonita
Berkeley 9
Tuesday

Dear Frank,

I'm glad to hear that you've found hosts for Maya in Washington and Southern California. Around April 27th seems like a good date. However, I'll have to check with Bolsius at the City Club Thursday---- and vacation periods at Cal and the College of Arts and Crafts--beforeIgive you a definite word. Probabley the Wednesday or Thursday before or the Saturday after your showing would be the best scheduling to make over here.

Item #2 on the agenda: money. How much will she cost? Offhand I figure an audience of approximately 200 at average of 75¢ a head(roughly 65¢ for members, 90¢ for non-members). That makes a gross figure of $150. Other expences will not be more than $10. Can we make it? If you think not we'll try to round up Cal or Mills to help subsidize the project.

Item #3: publicity. I judge that approximately 1/3 to 1/2 of our membership would be interested in Maya. Consequently we will have to reach out beyond our mailing list. The Daily Cal and the Berkeley Gazette have been of immense help to us in the past and I'm sure will cooperate in this project. However, the San Francisco papers, principley the Chronicle which reaches most of our potential audience in the East Bay, probabley can only be approached by you. In this respect you can be of considerable aid to us if in your publicity(both in the newspaper and in the Museum's mailpiece if possible) you mention that"Miss Deren will appear in Berkeley under the auspices of .....etc etc."

yours

Hope to see/here for NEVSKY.

sincerely,

Hank